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FEBRUARY 15-
MARCH 3, 1911 +
American Art Association,
New York

Lugt: 69441

Hoe collection

v.1

R. Hoe Collection

V.1

V.1
Feb. 9th - 22nd 1911

ON PUBLIC VIEW
BEGINNING THURSDAY, FEBRUARY 9TH, 1911
AND CONTINUING UNTIL THE DATE OF SALE

THE VERY VALUABLE
ART PROPERTY

COLLECTED BY THE LATE

ROBERT HOE

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF THE EXECUTORS

AT THE AMERICAN ART GALLERIES

AND

AT MENDELSSOHN HALL

ON THE AFTERNOONS AND EVENINGS STATED
IN THE "ORDER SALE" PRINTED HEREIN

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REMBRANDT

CATALOGUE N° 92

ILLUSTRATED CATALOGUE DE LUXE

OF THE VERY

Valuable Art Property

COLLECTED BY THE LATE

ROBERT HOE

OF NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY ORDER OF

F. W. H. CRANE AND PHINEAS P. CHEW
EXECUTORS

BEGINNING WEDNESDAY AFTERNOON
FEBRUARY 15TH, 1911

AND CONTINUING IN ACCORDANCE WITH THE
"ORDER OF SALE" PRINTED HEREIN

THE SALE WILL BE CONDUCTED BY MR. THOMAS E. KIRBY
OF THE

AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1911

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Press of THE LENT & GRAFF COMPANY
137-139 East 25th Street, New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arises between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

ORDER OF SALE

AFTERNOON SESSIONS

AT THE AMERICAN ART GALLERIES

6 EAST 23D STREET, MADISON SQUARE SOUTH
NEW YORK

BEGINNING EACH AFTERNOON AT 2.30 O'CLOCK

WEDNESDAY AFTERNOON, FEBRUARY 15TH, 1911

BEAUTIFUL ANTIQUE CHINESE BLUE AND WHITE PORCELAINS. CATALOGUE NUMBERS 1 TO 215, INCLUSIVE.

THURSDAY AFTERNOON, FEBRUARY 16TH, 1911

BEAUTIFUL ANTIQUE CHINESE BLUE AND WHITE AND SINGLE COLOR PORCELAINS. CATALOGUE NUMBERS 216 TO 455, INCLUSIVE.

FRIDAY AFTERNOON, FEBRUARY 17TH, 1911

RARE AND BEAUTIFUL ANTIQUE CHINESE DECORATED PORCELAINS. CATALOGUE NUMBERS 456 TO 703, INCLUSIVE.

SATURDAY AFTERNOON, FEBRUARY 18TH, 1911

A REMARKABLE COLLECTION OF ANTIQUE CHINESE CLOISSONNÉ AND CHAMPLEVÉ ENAMELS AND ORIENTAL BRONZES. CATALOGUE NUMBERS 704 TO 948, INCLUSIVE.

MONDAY AFTERNOON, FEBRUARY 20TH, 1911

ANTIQUÉ JAPANESE NETSUKES, PIPE CASES, TOBACCO POUCHES, AND INROS AND CHINESE JADES. CATALOGUE NUMBERS 949 TO 1168, INCLUSIVE.

TUESDAY AFTERNOON, FEBRUARY 21ST, 1911

OLD ENGLISH, GERMAN, FRENCH, AND OTHER CERAMICS. CATALOGUE NUMBERS 1169 TO 1384, INCLUSIVE.

WEDNESDAY AFTERNOON, FEBRUARY 22^d, 1911

A HIGHLY IMPORTANT COLLECTION OF OLD ENGLISH AND OTHER SILVER OF THE STUART, QUEEN ANNE AND GEORGIAN PERIODS AND STYLES. CATALOGUE NUMBERS 1385 TO 1641, INCLUSIVE.

THURSDAY AFTERNOON, FEBRUARY 23^d, 1911

OLD ENGLISH, FRENCH, GERMAN AND DUTCH SILVER. CATALOGUE NUMBERS 1642 TO 1844, INCLUSIVE.

FRIDAY AFTERNOON, FEBRUARY 24th, 1911

BEAUTIFUL OLD SILVER, GOLDSMITHS' WORK, SHEFFIELD PLATED WARE, GRES DE FLANDRE, JUGS, OLD MAJOLICA, PERSIAN, FRENCH AND OTHER FAIENCE. CATALOGUE NUMBERS 1845 TO 2056, INCLUSIVE.

SATURDAY AFTERNOON, FEBRUARY 25th, 1911

BEAUTIFUL ANTIQUE GOLD AND OTHER SNUFF BOXES. CATALOGUE NUMBERS 2057 TO 2278, INCLUSIVE.

MONDAY AFTERNOON, FEBRUARY 27th, 1911

ANTIQUE GOLD WATCHES, BEAUTIFUL OLD MINIATURES AND FANS. CATALOGUE NUMBERS 2279 TO 2519, INCLUSIVE.

TUESDAY AFTERNOON, FEBRUARY 28th, 1911

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WEDNESDAY AFTERNOON, MARCH 1st, 1911

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MIRRORS, ANTIQUE AND MODERN ARTISTIC FURNITURE AND ORIENTAL RUGS. CONCLUDING AFTERNOON SESSION. CATALOGUE NUMBERS 3009 TO 3127, INCLUSIVE.

EVENING SESSIONS

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

BEGINNING EACH EVENING AT 8.15 O'CLOCK

THURSDAY EVENING, FEBRUARY 16TH, 1911

AMERICAN AND EARLY ENGLISH PAINTINGS. CATALOGUE
NUMBERS 1 TO 58, INCLUSIVE.

FRIDAY EVENING FEBRUARY 17TH, 1911

ANCIENT DUTCH, ITALIAN, FRENCH AND GERMAN PAINT-
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EVENING SESSIONS

AT THE AMERICAN ART GALLERIES

6 East 23d Street, Madison Square South, New York

BEGINNING EACH EVENING AT 8.15 O'CLOCK

SATURDAY EVENING, FEBRUARY 18TH, 1911

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VALUABLE ETCHINGS AND ENGRAVINGS. CATALOGUE
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THURSDAY EVENING, FEBRUARY 23^D, 1911

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LIST OF ARTISTS REPRESENTED AND THEIR WORK

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OIL PAINTINGS

FIRST EVENING'S SALE

THURSDAY, FEBRUARY 16TH, 1911

AT MENDELSSOHN HALL

BEGINNING AT 8.15 O'CLOCK

Catalogue Nos. 1 to 58, inclusive

CATALOGUED BY
AUGUST F. JACCACI

MODERN PAINTINGS

No. 1

FORNISCHER

GENRE SCENE

80

Height, 9½ inches; Width, 6½ inches

PANEL

FACING the spectator, a young woman sits, three-quarters to the right, on the end of a red-covered sofa, looking at a locket she holds in her left hand, while her right hand is lying on her lap. She wears a light décolleté dress with a flower pattern and blue and red trimmings. Beyond her, to the right, a young man in red coat, his back turned, stands looking out at a window whose curtains he has pushed aside.

Signed at the bottom to the right, FORNISCHER (?).

No. 2

ANTONIO GISBERT

MODERN FRENCH SCHOOL

55
C.B. Seward

GENRE SCENE

Height, 14½ inches; Width, 10 inches.

PANEL

IN a room with gray walls, wainscoted in dark wood, stands a serving girl facing three-quarters to the left. She is pouring water out of a pewter pitcher into a plate which is set beside a jardinière with a rosebush, upon a heavy and red-covered table. She wears a brown striped waist with low opening at the neck and a white apron over a green skirt.

Signed at the lower right, A. GISBERT, 1869.

No. 3

EASTMAN JOHNSON, N. A.

AMERICAN SCHOOL

250
J.F. Harris

(1824-1906)

SUNDAY

Height, 15½ inches; Width, 12½ inches

A YOUNG Yankee farmer in shirt sleeves and low boots, with his hat on and a pipe in his mouth, is seated in a room with his chair tipped back and his shoulders against the wall, facing the spectator, a newspaper resting on his knees.

Signed at the lower left, E. JOHNSON, '63.

No. 4

GEORGE H. BOUGHTON, N. A., R. A.

AMERICAN SCHOOL

(1836-1905)

FISHING

Height, 18 inches; Width, 12 inches

ON the pebbly shore of a stream by a woodside stands, turned towards the right, a young girl in a gray coat, dark green skirt and red cap, holding a fishing rod and selecting a fly from her book.

20
Holland Art Galleries

No. 5

FREDERICK A. BRIDGMAN, N. A.

AMERICAN SCHOOL

(1847-)

STUDY OF A NUDE WOMAN LYING DOWN

Height, 12 inches; Length, 18 inches

AGAINST a background of deep shadow a young woman of opulent figure, which is shown in a full strong light, is lying on her side on white and dull-red draperies carelessly flung on the floor. She has partly turned the upper torso so as to rest both shoulders on the drapery and has turned her head away so that her face is seen in profile. Her hair is black. She has wound a wisp of drapery around her left wrist.

Signed at the lower right, F. A. BRIDGMAN, 9 Feb., '80.

100
Lantheer & Co.

No. 6

GEORGE H. BOUGHTON, N. A., R. A.

AMERICAN SCHOOL

(1836-1905)

THE TEA ROSE

Height, 21 inches; Width, 14 inches

PANEL

A YOUNG girl standing, three-quarter length, with her face turned a little to the right, holds a cup of tea in her left hand, while her right hand rests on a teapot, which is set with a cup and a cream pitcher on a salver resting upon a table partly seen to the left and in front. She wears an apron with short bib over a rose dress, a light fichu, and long lace mittens, and two roses are pinned at one shoulder.

Signed at the upper left corner, 1884, G. H. BOUGHTON, R. A.

No. 7

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH SCHOOL

(1807-1876)

DAHLIAS AND A ROSE

Height, 15½ inches; Length, 17¾ inches

A LUXURIANT bouquet of white, red, yellow and pink flowers, framed and interspersed with green leaves and graceful stems, which seems to have been just projected from some overturned receptacle that is dimly indicated against the dark background.

Signed at the lower right, N. DIAZ.

160

Lahantier & co.

110

A. Freemanus



GEORGE H. BOUGHTON, N. A., R. A.

Catalogue No. 6

No. 8

FREDERICK RICHARD LEE, R. A.

ENGLISH SCHOOL

(1798-1879)

LANDSCAPE

Height, $17\frac{1}{2}$ inches; Length, $23\frac{3}{4}$ inches

To THE left is a body of water, bearing in the middle distance two boats with sails up. Within the foreground a dog is running to catch up with some sheep which are attended by a woman on horseback wearing a red jacket and blue skirt, and carrying a basket, and a shepherd boy walking beside her. In the background a farm house and trees, and to the left a distant hill. Tumultuous, cloudy sky, cut by a section of rainbow.

Signed at the lower right, F. R. LEE, R. A.

160
C.F. Harris

No. 9

CHARLES CHAPLIN

FRENCH SCHOOL

(1825-1891)

LA DANSE DES AMOURS

Height, $25\frac{3}{4}$ inches; Width, $15\frac{3}{4}$ inches

IN a landscape setting a young girl, seen full length and turned three-quarters to the right, leans against a grassy mound. Partly clad in white and rose draperies, and playing the flute, she looks down upon three cupids who are dancing before her. In the branches of a tree on the side another cupid is playing.

Signed at the lower right, CH. CHAPLIN.

180
A. Haviland

No. 10

EUGÈNE LOUIS GABRIEL ISABEY

FRENCH SCHOOL

(1804-1886)

850

Knoedler & Co.

LA VISITE DES CARDINAUX

Height, 18 inches; Length, 22 inches

ALONGSIDE a Gothic church, the lower part of which only is in the composition, two cardinals, mounted on white horses, are arriving with their suites, and are being welcomed by clergy and courtiers. To the right another cardinal who has dismounted is just entering the church door.

Signed at the left, E. ISABEY, '68.

No. 11

GEORGE H. BOUGHTON, N. A., R. A.

AMERICAN SCHOOL

(1836-1905)

55

Lanther & Co.

A TANAGRA DANCER

Height, 24½ inches; Width, 14½ inches

FULL-LENGTH nude study from life for one of the figures of the "Tanagra Dance." (Number 34 of this catalogue.)



EUGÈNE LOUIS GABRIEL ISABEY

Catalogue No. 10

No. 12

J. ALDEN WEIR, N. A.

AMERICAN SCHOOL

(1852-)

A CONNECTICUT LANDSCAPE

Height, 15½ inches; Length, 26½ inches

PANEL

RISING ground, with green fields strewn with boulders purpling as the light diminishes, some fruit trees, a couple of houses and a distant barn. In the foreground to the left a lane passes between high grassy banks and stone fences, and to the right are other stone fences, one with a three-bar gate partly showing at the edge of the picture. Beyond the thick trees, which throw the foreground into partial shadow, a light brilliant sky.

80
S Woods

No. 13

A. SAUZAY

FRENCH SCHOOL

A RIVER LANDSCAPE

Height, 14 inches; Length, 24½ inches

PANEL

A RIVER flows through the foreground from a wooded distance, with a wooded shore at the left. Two boats are tied to stakes at the right bank, near one of which a cow is drinking with another cow standing behind her on the shore. Towards the right a road along the water-side leads past a line of houses half hidden among trees.

Signed in the lower right hand corner, A. SAUZAY.

220
I. F. Harris

No. 14

CHARLES CHAPLIN

FRENCH SCHOOL

(1825-1891)

INDOLENCE

Height, 23 inches; Width, 15 inches

1600
Bonssod Valadon

A YOUNG woman, her body turned three-quarters to the left, her face full, is seen to the waist, almost in life size. Her heavy eyes are looking at the spectator. There are some flowers in her loose flowing hair, which is parted in the middle, a long tress falling over her right shoulder. Her bust is nude, its glowing color framed in white and black draperies.

Signed at the lower right, CH. CHAPLIN.

No. 15

LOUIS ALEXANDRE LELOIR

FRENCH SCHOOL

(1843-1884)

THE TERRACE

Height, 18 inches; Length, 22 inches

PANEL

290
C. de Vilos

IN the centre of a terrace overlooking the sea, a little towards the right, a lady in profile, wearing a black velvet dress, hat and gloves, is reclining in a willow chair, her right hand resting on the balcony railing, the left holding a book, her face turned towards the spectator.

Signed at the lower left, LOUIS LELOIR, 1876.



CHARLES CHAPLIN

Catalogue No. 14

No. 16

WILLIAM L. PICKNELL, A. N. A.

AMERICAN SCHOOL

(1853-1897)

SUMMER LANDSCAPE

Height, 18½ inches; Length, 24½ inches

IN the foreground is a quiet sheet of water; to the left are pond lillies and a boy in a boat fishing. The low grassy shore stretching beyond carries a thick clump of trees and a group of buildings in the centre, a barn at the right, a fringe of tall young trees and a haystack. On the low horizon, purple hills show under a light sky.

Signed at the lower right, Wm. L. PICKNELL.

160

A. B. Wallace

No. 17

ARTHUR QUARTLEY, N. A.

AMERICAN SCHOOL

(1839-1886)

FISHING BOATS

Height, 26½ inches; Width, 20 inches

UPON the waters of the North Sea, overspread with reflections of the yellowish sail and afternoon light, a heavy fishing boat is coming forward under full sail in a stiff breeze; another boat is farther off to the left, and far astern is still another. Sea gulls are flying low over the water in the immediate foreground. The sky is laden with clouds.

Signed at the lower left, ARTHUR QUARTLEY.

350

Robert E. Tod

No. 18

JEAN LÉON GÉRÔME

FRENCH SCHOOL

(1824-1904)

IN THE HAREM

Height, 21½ inches; Length, 26 inches

FACING the right, three-quarters front, a nude woman, with her arms up to her head, kneels on a rug and sits upon her heels in the angle of a room, the walls of which are of green tiles below a frieze of conventionalized flower forms. A red cushion and some white draperies are beside her. The light comes from an open door, partly showing at the extreme left.

Signed at the upper left, J. L. GÉRÔME.

No. 19

WILLIAM SIDNEY MOUNT, N. A.

AMERICAN SCHOOL

(1806-1868)

DANCE IN THE BARN

Height, 24½ inches; Length, 29¾ inches

THE barn door is swung open, showing two men, one of them in shirt sleeves, dancing. To the right of them a fiddler is seated on an up-turned basket and behind him a colored boy is happy beating drumsticks against the door. To the left another man is seated on a box, and beyond him a boy holding a flail looks up at a girl and a colored woman who are watching the dancers from the hayloft. In the foreground to the right farm implements lean against the barn door.

Signed at the lower left, WM. S. MOUNT, 1845.

1275

E. Mc Millin

200

W.W. Seaman



JEAN LÉON GÉRÔME

Catalogue No. 18

No. 20

ALFRED WAHLBERG

DUTCH SCHOOL

(1834-)

A DUTCH LANDSCAPE

Height, 20 $\frac{3}{4}$ inches; Length, 31 $\frac{1}{2}$ inches

IN the foreground to the left is a low red building, white shutters; in the centre two fruit trees in a little garden enclosed by a wooden fence; on the right a woman is walking along a road leading up towards a low building with a red-tiled roof, beyond which rises a wooden windmill. Gray afternoon sky with a line of light at the horizon beyond the hill.

Signed at the left, ALFR. WAHLBERG, 27-10-72.

260

H. Jones

No. 21

ADRIEN MOREAU

FRENCH SCHOOL

(1843-)

PROMENADE GALANTE

Height, 23 inches; Length, 32 inches

IN a woodland dell with blossoming bushes a group of French ladies and cavaliers in Louis XVIII costume, some of whom are seated and others standing. Coming away from them, in the centre, and toward the spectator, a young woman in white and lilac satin costume, holding a flower in her left hand, is smiling at the talk of a young cavalier who is following her.

Signed at the lower right, ADRIEN MOREAU, 1877.

260

Holland Galleries

No. 22

CHARLES FRANÇOIS DAUBIGNY

FRENCH SCHOOL

(1817-1878)

A RIVER LANDSCAPE

Height, 25 inches; Width, 20 inches

A NARROW stream running between high banks with tall trees, the nearer bank, at the left, being partly in shadow, while over and beyond it the full light of an afternoon sky falls upon the farther bank to the right. On a knoll in the shallows of the foreground are two women washing clothes.

Signed at the lower left, DAUBIGNY. Stamp of the sale of his studio effects to lower right.

No. 23

JAMES J. TISSOT

FRENCH SCHOOL

(1836-1902)

FAUST AND MARGUERITE

Height, 26 inches; Length, 36 inches

PANEL

SITTING at the right on a red bench facing the spectator, Marguerite, in a dress of blue, yellow and white, is plucking the petals of a daisy, while on her left, Faust, wearing a dark blue mantle, and an elaborate costume, leans towards her, his left hand resting on his thigh and his right hand about her shoulders. Behind them is a straight row of blossoming fruit trees and flower bushes set in front of a garden wall.

Signed at the lower left, JAMES TISSOT, 1861.

650

C. Freeman

500

John Van Schaick



CHARLES FRANÇOIS DAUBIGNY

Catalogue No. 22

No. 24

PAUL DÉsirÉ TROUILLEBERT

FRENCH SCHOOL

(1829-1900)

A BRITTANY LANDSCAPE

Height, 29 inches; Length, 36 inches

A RIVER bank in the foreground sustains in its centre a clump of trees. Against the bank at their foot are two boats, at one of which a man and a woman are working. Across an arm of the stream at the left the bank is lined with trees, and a house is seen over its top. The whole is of Corot-like effect with a light and delicate sky.

Signed at the lower left, TROUILLEBERT.

600
R. E. Tod

No. 25

WILLIAM L. PICKNELL, A. N. A.

AMERICAN SCHOOL

(1852-1897)

SUMMER LANDSCAPE

Height, 28 inches; Length, 36 inches

A PEACEFUL meadow where cattle are grazing along a winding stream, the banks of which in the foreground are covered with low brush. In the background are low trees, and to the right a rocky hill skirts the meadow.

Signed at the lower right, W. L. PICKNELL.

450
C. V. Seward

No. 26

CHARLES ÉMILE JACQUE

FRENCH SCHOOL

(1813-1894)

600

UN PÂTURAGE

C. Freeman's

Height, 38 inches; Width, 20½ inches

A WIDE stretch of meadow with a few trees and in the distance low lying hills. In the foreground and toward the left a pond with ducks; beyond it in the centre a flock of sheep, browsing near two little peasant girls, with a few cows grazing on the outskirts. Summer sky with light clouds.

No. 27

WILLIAM L. PICKNELL, A. N. A.

AMERICAN SCHOOL

(1852-1897)

170

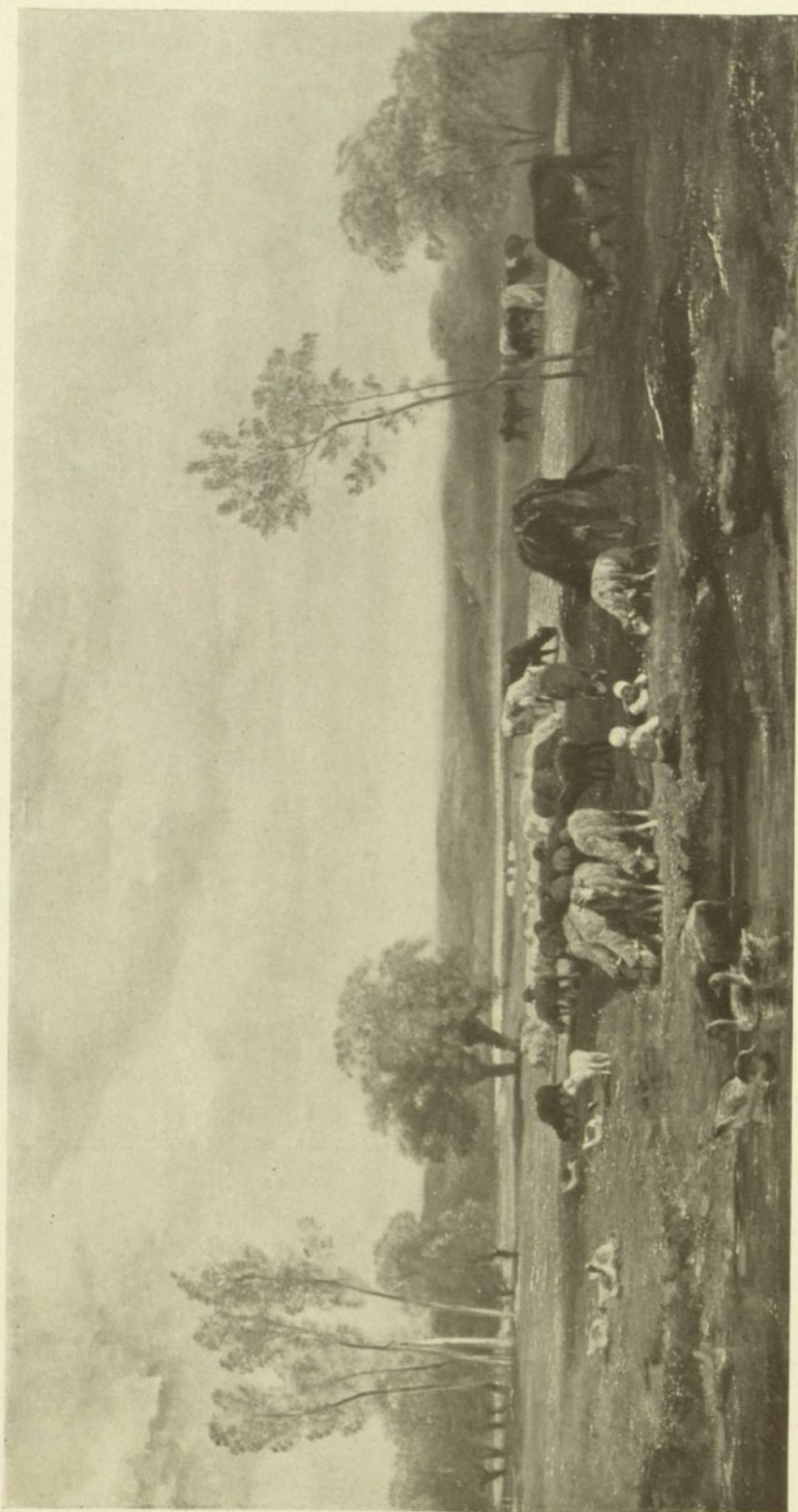
SUMMER LANDSCAPE

A. F. Bremmer

Height, 28 inches; Length, 40 inches

IN the foreground a river bends about a low, rocky point upon which the grass encroaches and back of which rise apple trees. Off the point two dories are moored. Beyond, to the right, the farther bank is high and wooded. Reflections of the trees and rocks in the water.

Signed, W. L. PICKNELL.



CHARLES ÉMILE JACQUE

Catalogue No. 26

No. 28

ALFRED WAHLBERG

DUTCH SCHOOL

(1834-)

HOLLAND LANDSCAPE

Height, 29 inches; Length, 43 $\frac{3}{4}$ inches

IN the centre, through a wood which occupies two-thirds of the picture, a path leads straight out towards the sea, which at the right sweeps clear of the wood and is revealed with a sailing vessel in the distance, against a low horizon. On the near shore another sailing craft of small dimensions is hauled out upon the sands.

Signed at the lower left, ALFR. WAHLBERG, 1875.

200

H. Jones

No. 29

WILLIAM L. PICKNELL, A. N. A.

AMERICAN SCHOOL

(1852-1897)

BRITTANY LANDSCAPE

Height, 35 inches; Length, 44 inches

A RIVER flows in the foreground. Beyond it rises a bank overgrown with bushes, a leaning tree and some fences intervening between the stream and the roofs of a little French village which stand out against a pale gray sky. To the left three women are washing clothes in the river whose water reflects the houses and the luxuriant vegetation of the shore.

Signed at the lower left, WM. L. PICKNELL.

200

T. C. Havens

No. 30

JOHN LA FARGE, N. A.

AMERICAN SCHOOL

(1835-1910)

VIRGIL

Height, 42 inches; Width, 33 inches

ON a ledge of rock, in the shadow of a green arbor with blossoms in the foreground at his feet, Virgil is seated facing to the left, with a book on his knees, writing. In the foreground to the right, a girl (the muse of poetry?), her right knee on the ledge, stands attendant, partly screened from him by the leafage.

Signed at the lower right, LA FARGE.

No. 31

THOMAS COLE, N. A.

AMERICAN SCHOOL

(1801-1848)

ITALIAN AUTUMN

Height, 32 inches; Length, 48½ inches

FROM the lower right, where a boy is fishing, a river traverses the landscape, beyond a rocky and wooded bank to the left, where a goat-herd kneels before a shrine of the Madonna set upon a large tree. On the opposite wooded and rocky bank, the ruins of an ancient castle crown the hilltops, and to the left a bridge in ruins spans the river. Against a light blue sky warm clouds are banked above the horizon. Shown at the Exhibition of the Artists' Fund Society, November, 1863.

Signed on a rock at the lower left, T. COLE, 1844.

750

Knoedler

325

Thomas Barlow



JOHN LA FARGE, N. A.

Catalogue No. 30

No. 32

GEORGE H. BOUGHTON, N. A., R. A.

AMERICAN SCHOOL

(1836-1905)

THE SCHOOLMASTER OF SLEEPY HOLLOW

Height, 34 inches; Length, 43 inches

ILLUSTRATING Washington Irving's Legend of Sleepy Hollow:
"Ichabod Crane . . . sauntering, with a whole bevy of them, along
the banks of the adjacent mill pond; while the more bashful country
bumpkins hung sheepishly back, envying his superior elegance and
address."

Signed at the lower left corner with monogram, G. B., 1870.

350

H. Jones

No. 33

GEORGE H. BOUGHTON, N. A., R. A.

AMERICAN SCHOOL

(1836-1905)

THE FALLEN ANGEL

Height, 32 inches; Length, 52 inches

IN the foreground a female figure enwrapt in diaphanous drapery
is lying on rocks high above the sea, her big white and pinkish-purple
wings spread one under her head and the other above her exposed
breast, from which the drapery has fallen. The sky is dark and
ominous, with a narrow band of light on the horizon to the left, which
accentuates the gloom and reveals the recumbent figure.

Signed at the lower right, G. H. BOUGHTON.

400

J. C. Haven.

No. 34

GEORGE H. BOUGHTON, N. A., R. A.

AMERICAN SCHOOL

(1836-1905)

TANAGRA DANCE

Height, $36\frac{1}{2}$ inches; Length, $44\frac{1}{2}$ inches

500
John Proctor

FOUR girls in a row, with garlands in their hair, whose diaphanous draperies float behind them as they move joyously along, are stepping to the music of a group of three girl musicians, standing or seated on the curb of a fountain, above which Pan on a pedestal is playing his pipe. The dancers are on a meadow of light, tender green, which is closed in by a thin fringe of trees with filmy foliage to the right and left, behind which is a purple band of low hills outlined against a hazy afternoon of springtime. One dancer is in red, the others are in white draperies, and one of the musicians appears in blue.

Signed at the lower left, G. H. BOUGHTON, 1902.

No. 35

SIMON GARDIMIE

FLOWERS

Height, $56\frac{1}{2}$ inches; Width, 34 inches

80
A. B. Wallace.

IN front of and upon a baluster, with pedestal towards the right surmounted by a female bust larger than life size, are masses of bright-hued flowers—roses, tulips, hydrangeas and lilies.

Signed in the middle at the bottom, SIMON GARDI. (The last letters not decipherable.)



GEORGE H. BOUGHTON, N. A., R. A.

Catalogue No. 34

No. 36

DANIEL HUNTINGTON, N. A.

AMERICAN SCHOOL

(1816-1906)

LANDSCAPE

Height, 40 inches; Length, 53½ inches

A WOODED landscape with a pool among rocks and stumps of trees in the foreground, lighted through a central opening in the foliage which discloses a blue sky with warm light clouds. Below these, in the far distance, a range of blue mountains. To the right at the foot of a huge tree is a group of three hunters and a dog.

Signed at the lower right, D. HUNTINGTON, 1851.

200
John Proctor

No. 37

THOMAS COUTURE

FRENCH SCHOOL

(1815-1879)

LE TRIOMPHE D'UNE FEMME EQUIVOQUE

Height, 60 inches; Length, 84 inches

AGAINST a view of Paris in the background, a light carriage, of a model in fashion under the second Empire, is being drawn from the right towards the left by four men in couples, personifying the artist and the warrior, the epicurean and the poet. A young woman (*la femme equivoque*) stands against, rather than sits on, the front seat, holding the reins and the whip; in the back seat is her duenna.

Unfinished. This is the original sketch for the picture which was in the Henry C. Gibson collection, Philadelphia, but the background is different.

370
Blakeslee Gallery.

EARLY FRENCH SCHOOL

No. 38

JACQUES STELLA

FRENCH SCHOOL

(1596-1657)

NYMPH AND SATYR

Circular, Diameter, 4 $\frac{7}{8}$ inches

PANEL

By a fountain a nymph with a sickle in her hand is reclining on a sheaf of wheat; a satyr at her side is talking to her.

No. 39

GERMAN XVIII CENTURY COPY AFTER
BOUCHER

EUROPA AND THE BULL

Height, 11 $\frac{1}{2}$ inches; Width, 9 inches

COPPER

OVAL, in a painted border of gold arabesques on a black ground.

Signed at the bottom, L. ROTERMANT FE.

65

Olivotti

80

O.G. Smith

No. 40

GERMAN XVIII CENTURY COPY AFTER
BOUCHER

DIANA AND ACTÆON

COMPANION to the preceding.

80

O.S. Smith

No. 41

FRENCH XVIII CENTURY COPY

FRENCH SCHOOL

(Manner of Lancret)

FÊTE GALANTE

Height, 15 inches; Width, 12 inches

80

H. Jones

IN a park landscape a party of merrymaking ladies and gentlemen in costumes of the period. In the centre of the picture a young man in white dress dances while holding up a green jug. At the left three musicians are playing the violin.

No. 42

JEAN BAPTISTE GREUZE

FRENCH SCHOOL

(1725-1805)

PORTRAIT OF MADEMOISELLE OLIVIER

Height, 22 inches; Width, 19 inches

MADemoiselle OLIVIER was one of the actresses of the "Royal," the Nation's Theatre under the First Republic. She is seen to the waist, life size; her face, three-quarters to the left, leans upon her left hand, the arm resting upon a table in front, and she looks thoughtfully at the spectator. Her dress is light with pale green bands at the round opening of the neck and on the short sleeves, and she wears a silk sash of the same color at the waist. Her pale blond hair, which falls in curls at the sides, is encircled by two rows of pearls and has a top ornament with ostrich feather. Bluish-brown background.

From the dissolution sale of The American Art Association, New York, 1895.

No. 43

GEORGES MICHEL

FRENCH SCHOOL

(1763-1843)

ENVIRONS DE ST. CYR (*Department of Seine-et-Oise*)

Height, 17 $\frac{3}{4}$ inches; Length, 21 $\frac{1}{2}$ inches

RISEING foreground with a road passing out of the picture toward the right, around low hills. It comes from the middle distance amidst fields with fringes of trees in a rolling country. The distance is in shadow. Luminous white sky with gray clouds.

950
E. Mc Millin

225
T. Pendleton



JEAN BAPTISTE GREUZE

Catalogue No. 42

No. 44

MME. VIGÉE LE BRUN

FRENCH SCHOOL

(1755-1842)

*PORTRAIT OF MME. DE ROCHECHOUART,
DUCHESS DE PIENNE*

Height, 24 inches; Width, 20 inches

OVAL

A YOUNG woman, smaller than life size, in full face slightly inclined towards the left, with blue eyes. Her light brown curly hair, fluffy at the sides and with a long curl which falls on the left shoulder, is encircled by a white ribbon tied in a bow on the left side. She wears a white dress with gold border, draped in fichu style over the bust, leaving the neck bare. Going twice around the waist is a green and brown plaid sash with the ends hanging in front.

No. 45

FRENCH XVII CENTURY SCHOOL

PORTRAIT OF CATHERINE II, EMPRESS OF RUSSIA

Height, 34 inches; Width, 27 inches

BUST, almost full face, the hair powdered and with curls falling on the shoulders. She wears a brocaded cloak trimmed with ermine, thrown over a dress of rich gray brocaded silk, the imperial crown with laurel wreath on her head, and around her neck a heavy chain of large plentifully jewelled medallions of silver, with the cross of the Order of St. Peter and St. Andrew pendant. Background tinged with green.

450

J. Hallet

J. Pendleton

No. 46

FRANÇOIS BOUCHER

FRENCH SCHOOL

(1703-1770)

LA TOILETTE

(PORTRAIT OF "MADEMOISELLE B.")

Height, 26 inches; Width, 24 inches

LIFE size, bust, almost half length, the face turned three-quarters to the left, the eyes looking down at a mirror in the foreground to the left front, and arranging flowers and pearls in her hair. As she reclines against the cushions, the breast and arms emerge nude from white draperies, with rose and green draperies to the right and in front in the foreground. Nestled among flowers and draperies in front, a turtle dove looks up at her. The model for the picture was one of the famous actresses of the time.

From the Collection of the King of Bavaria.

No. 47

FRENCH XVIII CENTURY SCHOOL

(Manner of Noël Nicolas Coypel)

PORTRAIT OF A YOUNG LADY

Height, 36 $\frac{3}{4}$ inches; Width, 28 $\frac{3}{4}$ inches

HALF length, full face. In a gown of white brocade silk, she wears a low cut pointed bodice of brocade with a floriated pattern edged with gold ribbon and trimmed with lace. A green velvet cape, lined with brocade of light brown color which, showing over the left shoulder, covers her right arm, and is gathered on the rail of a balcony in front of her, against which she leans.

575

J. Pendleton

150

Lanthier



FRANÇOIS BOUCHER

Catalogue No. 46

No. 48

FRANÇOIS HUBERT DROUAIS

FRENCH SCHOOL

(1727-1775)

PORTRAIT OF A LADY

Height, 36 inches; Width, 28 $\frac{3}{4}$ inches

HALF length, seated, turned three-quarters to the left, the right hand resting on her lap and holding a painted fan which she fingers with her left hand. Her dress is of white silk embroidered in green, with short sleeves ending in three ruffles of bluish lace and a collar of the same lace having a front band which joins the lace border of the low cut corsage. She wears a pink rose at her bosom.

200
Lanthier

No. 49

GEORGES MICHEL (1763-1843)

AND

JEAN LOUIS DE MARNE (1754-1829)

FRENCH SCHOOL

LANDSCAPE

Height, 30 $\frac{1}{2}$ inches; Length, 39 $\frac{1}{2}$ inches

FROM the left a road goes on toward the centre of the picture where stand some thatched farm buildings and where a green valley opens towards the left to a distant horizon. The road is seen again on the hills to the right. In the right foreground is a windmill, before which are walking in the road a man with a staff and a woman with a head load. To the left a woman is seated on the side of the road talking to a man who stands with a pack on his back. The landscape is by Michel, the figures by De Marne.

A. Haviland

On a tree stump in the foreground is the signature, G. MICHEL.

No. 50

JEAN SIMÉON CHARDIN

FRENCH SCHOOL

(1699-1779)

PORTRAIT OF VIOTTI

Height, 32 inches; Width, 26 inches

LIFE size, half length; seated in a carved wood arm chair, upholstered in red, facing to the left, his head slightly turned, his eyes looking at the spectator, his powdered hair brushed back with a roll of curls on the sides and a black bow on the back. In a green coat with lace jabot and cuffs, the white embroidered waistcoat showing below. In his left hand against his breast he holds a roll of music. Grayish-green background.

No. 51

FRENCH XVIII CENTURY SCHOOL

PORTRAIT OF A LADY

Height, 46 inches; Width, 34 inches

LIFE size, three-quarter length, seated facing the spectator, with smiling face. She is playing a guitar slung by a pink ribbon over her shoulders. She wears a lilac rose dress, with lace at the corsage, which is cut square and low, and at the short sleeves. A garland of flowers falls from her right shoulder to below the waist on her left side. There are flowers in her powdered hair. Landscape background with much sky.

380

W.R. Beal

350

Olivetti



JEAN SIMÉON CHARDIN

Catalogue No. 50

No. 52

ALBERTUS JAKOB FRANZ GREGORIUS

FRENCH SCHOOL

(1774-1853)

PORTRAIT OF MADAME DE STAEL

Height, 46 inches; Width, 35 inches

LIFE size, half length, standing, three-quarters to the right, the right arm resting on a red and gray marble coping, over which the hand droops. She wears an Empire dress of brownish-yellow color having a low bodice, with puffs at the shoulders and a white under-bodice showing at the bosom; around the waist is a black cashmere shawl with embroidered border, which is caught up in large folds over the left arm. Under an embroidered turban of various colors curls of black hair show on the forehead and at the sides.

575

J. Emerson, Jr.

No. 53

FRANÇOIS LEMOYNE

FRENCH SCHOOL

(1688-1737)

HERCULES AND OMPHALE

Height, 45 inches; Width, 43 inches

FULL length figures, partly draped and facing the spectator. Omphale stands at Hercules's right. He is seated; her face is bent down towards his, her left arm is about the hero's neck and under her right arm is his club. He, looking up at her, holds in his hands the distaff and the spindle. Her white gold embroidered mantle is thrown across his lap, and she wears his lion skin. To the right a little cupid leans against Hercules's knee.

300

C. de Vilos

No. 54

NICOLAS POUSSIN

FRENCH SCHOOL

(1594-1665)

THE INFANCY OF BACCHUS

Height, 36 inches; Length, 46½ inches

CLASSICAL landscape with lake and mountain in the distance. To the left of the centre, in front of two big trees, a satyr on his knees, his back turned, and facing to the right, squeezes a bunch of grapes in his left hand held high up, the juice falling into a saucer he holds in his right hand and out of which the infant drinks; the child is seated, turned three-quarters to the left, and a satyr in human form holds him under the arms; beyond and above this group, but a part of it, sits a nymph in a blue robe with arms and breast undraped and with a thyrsus in hand. In the foreground to the right a nude nymph is asleep reclining upon white, yellow and red draperies; on her breast slumbers a golden-haired child, his brows garlanded, and beyond him a little boy fondles a ram. To the extreme left two little boys are embracing. In the National Gallery, London, there is a similar composition, being somewhat wider, and there is a group of figures to the right.

It was soon after the picture was painted that an addition was made so that it could be used as a dessus de porte, for the carved frame of Louis XIV style, is of the period.

375

A. Haviland



NICOLAS POUSSIN

Catalogue No. 54

No. 55

XVIII CENTURY FRENCH SCHOOL

(Manner of Largillière)

(1656-1746)

PORTRAIT OF A LADY AS CERES

Height, 52 inches; Width, 39 inches

LIFE size, three-quarter length, almost full face. Standing with her left hand resting upon a sheaf of wheat in front of her and her right hand holding up a sickle. Her cheeks are highly colored, her hair is blond and adorned with a few ears of wheat and field flowers. She wears a low décolleté drapery dress with elbow sleeves, and a light yellow drapery pinned to her shoulders floats out beside her. Background of sky, with standing wheat to the left.

125
Lanther

No. 56

ATTRIBUTED TO CHARLES JOSEPH NATOIRE

FRENCH SCHOOL

(1700-1777)

APOTHEOSIS OF HERCULES

Height, 61 inches; Width, 44 inches

WITH flowing hair and his club at rest, Hercules is seated on the clouds surrounded by cupids and a nymph who are crowning him with laurel. Under him, to the right, sits Minerva, and to the left an attendant nymph holding the chain that binds two allegorical figures, Time and Medusa, looks down at them while pointing up at the hero. The prevailing colors of the draperies are red and blue.

175
J.C. Haven.

No. 57

HYACINTHE RIGAUD

FRENCH SCHOOL

(1659-1743)

LOUIS XIV AS MARSHAL OF FRANCE

Height, 52 inches; Width, 39 inches

650
C.P. Miller

HEROIC size, three-quarter length, the figure towards the left, the head with long heavy black wig, facing the spectator. In his right hand he holds the marshal's baton which rests on the marble top of a table, and in the left hand at his belt he holds his gloves. Over a golden-brown habit, silver embroidered and with lace jabot and turned-back lace cuffs, he wears a cuirass with ornate trappings. Across the cuirass is the ribbon of the Order of St. Louis, and below it a wide sash with a huge bow at the left side, where the hilt of his sword shows. A brilliant red cloak, gathered in big folds over the right arm, shows behind him and at his left elbow.

On the rim of the table are traces of the signature, Rr—.

No. 58

XVIII CENTURY FRENCH SCHOOL

LA BONNE AVENTURE

Height, 61¼ inches; Width, 42 inches

125
Olivetti

To THE left a youth brings some garlands of flowers to a girl seated on the ground in front of a fountain, holding flowers in her hands and with a basket of flowers at her side. Behind and to the right stand two girls, one of whom extends her hand to an old man who is telling her fortune. Landscape background. This picture is a cartoon for a tapestry.



HYACINTHE RIGAUD

Catalogue No. 57

SECOND EVENING'S SALE

FRIDAY, FEBRUARY 17TH, 1911

AT MENDELSSOHN HALL

BEGINNING AT 8.15 O'CLOCK

Catalogue Nos. 59 to 123, inclusive

EARLY ENGLISH SCHOOL

No. 59

HENRY PIERCE BONE

ENGLISH SCHOOL

(1779-1855)

PORTRAIT OF SIR WALTER SCOTT

Height, 7½ inches; Width, 6 inches

OVAL PANEL

SEATED, turned three-quarters to the right, reading a document by the light of a window with red curtains to the left, his right elbow resting on a table covered with a Turkish rug, on which are books and against which are some pieces of armor. The poet's dog is lying behind him to the right. In the background is a high cupboard and a bust of Shakespeare stands above a fireplace. This sketch was evidently painted from life in the library at Abbotsford.

Traces of the signature on the table cover.

110

R. E. Tod

No. 60

THOMAS STOTHARD, R. A.

ENGLISH SCHOOL

(1755-1834)

THE POWER OF INNOCENCE

Height, 13 $\frac{3}{4}$ inches; Length, 17 $\frac{3}{4}$ inches

OVAL

A LITTLE girl clings to her father who stands by an open door to the left, while her mother stretches her arms to her. The original from which Joseph Strutt made the stipple engraving which was published by J. Thane, June 1, 1792. "A married couple of fashion, having had a trifling difference together, agree to part; but were prevented by their only child, each contending to have it. The little prattler, supposing her father angry, said: 'Do, Papa! Do love Mamma! Mamma loves you!' On which a reconciliation took place."

No. 61

THOMAS STOTHARD, R. A.

ENGLISH SCHOOL

(1755-1834)

THE INNOCENT STRATAGEM

(Companion to No. 60)

Height, 13 $\frac{3}{4}$ inches; Length, 17 $\frac{3}{4}$ inches

A YOUNG wife is pointing to a paper she holds before her husband seated on a sofa to the left. To the right are three children. The engraving by Joseph Strutt was published on March 1, 1792. "A lady fearing her husband's propensity to gaming would ruin his family, contrived by one of her relations to win his whole fortune; and when he was full of horror at the supposed situation to which he had reduced them, she produces the bond and acknowledges the stratagem."

190

J. Emerson

190

James

Elverson

No. 62

JOHN HAMILTON MORTIMER, R. A.

ENGLISH SCHOOL

(1741-1779)

ALLEGORICAL SUBJECT

Height, 19½ inches; Width, 15½ inches

PANEL

A SHAFT of light bursting through clouds in the upper right hand, toward which an almost entirely draped figure of a young woman holding a laurel branch is ascending. In the foreground, a little to the left, a classical building; in the centre, men in combat. Red gleams on the sky above the low horizon.

55

I. Irving & Son

No. 63

ENGLISH XVIII CENTURY SCHOOL

HOLY FAMILY WITH TWO ANGELS

Height, 28½ inches; Width, 20½ inches

PANEL

THE Virgin kneels, in red robe and blue mantle, her body slightly turned to the left; the Child moving towards her turns His face to the spectator. In the background are St. Joseph and two angels.

After a painting by Proccacini, which was in the possession of Frederick Perkins, Esq., when it was engraved by S. W. Reynolds (Gems of Art, Plate 8).

95

R.E. Tod

No. 64

ALLAN RAMSAY

ENGLISH SCHOOL

(1713-1784)

575

Blakeslee Gallery

PORTRAIT OF A LADY

Height, 28½ inches; Width, 22¾ inches

OVAL, life size bust, almost full face, with blue velvet turban-like head-dress, and a braid of black hair falling in front over the right shoulder. The low light corsage bordered with lace, and with a jewel at the bosom, is almost entirely covered by the folds of a golden-brown mantle lined with blue silk and having a heavily embroidered border. The lady, who is young, is smiling as though mildly amused, yet unwilling to give away to the emotion.

No. 65

SIR GODFREY KNELLER

ENGLISH SCHOOL

(1646-1723)

180

Benerby Chew

PORTRAIT OF DRYDEN

Height, 29½ inches; Width, 24¾ inches

THE poet is shown almost full face and is looking straight at the spectator, his head resting lightly against his left hand, the left elbow leaning on a pile of books on the table at which he is sitting. The right hand is turning the leaves of a book. His dark hair is long and wavy. He wears a greenish-black jacket, a small white neckpiece and white cuffs, with black buttons.



ALLAN RAMSAY

Catalogue No. 64

No. 66
WILLIAM HAMILTON, R. A.

ENGLISH SCHOOL
(1751-1801)

SCENE FROM TWELFTH NIGHT, ACT II, SCENE III

Sir Toby: "Good-night, Fenthesilea, . . ."

Height, 31 inches; Width, 22 inches

IN an interior, standing before a table on which are glasses and a bottle, Sir Toby, in dull gray-yellow costume and wearing his felt hat and feather, takes the arm of Sir Andrew, who is wearing a light yellow costume with a rose toque, girdle and stockings, and tries to brace him up against his shoulder. Both have pipes in their hands, Sir Andrew's having turned upside down. At the door in the background Maria pauses before leaving.

One of the original pictures from Boydell's Shakespeare Gallery. It was engraved by J. Fitler and published in Volume IV of the Second Series.

Signed in the lower right corner, WM. HAMILTON, R. A., 1792.

No. 67
WILLIAM HAMILTON, R. A.

ENGLISH SCHOOL
(1751-1801)

SCENE FROM TWELFTH NIGHT, ACT IV, SCENE III

Olivia: "Blame not this haste of mine: if you mean well, etc., . . ."

(Companion to No. 66)

Height, 31 inches; Width, 22 inches

OLIVIA in the centre in white dress with low black bodice and turbaned headdress. Sebastian to the left dressed in yellow, wearing a red cape and a red toque with white feather. The monk stands a little behind Olivia, and near him, to the extreme right, is the chapel's entrance. Landscape background.

One of the original pictures from Boydell's Shakespeare Gallery. It was engraved by W. Angus and published in Volume IV of the Second Series.

230

I.O. Wright

230

I.O. Wright

No. 68

WILLIAM HOGARTH

ENGLISH SCHOOL

(1697-1764)

PORTRAIT OF PEG WOFFINGTON

Height, 35½ inches; Width, 28 inches

LIFE size, half length, turned a little to the left, her head slightly inclined; her left hand resting upon a drapery thrown over a parapet in front, her right hand raised and pointing to a canary bird perched on her left shoulder. She wears a blue low-cut corsage with roses at the bosom, and short full sleeves trimmed with lace; a white lace fichu covers the head and falls over the shoulders.

Collection of Augustin Daly, New York, March, 1900, Catalogue No. 724.

No. 69

ATTRIBUTED TO WILLIAM HOGARTH

ENGLISH SCHOOL

(1697-1764)

LADY ANN MONTAGU, SECOND DAUGHTER OF
GEORGE, DUKE OF HALIFAX, AS FLORA

Height, 50 inches; Width, 40 inches

THREE-QUARTER length, standing, the head turned three-quarters to the left; the left arm leaning on a blue drapery thrown over a marble pedestal upon which stands a marble vase entwined and filled with flowers. She wears a golden brown dress with very low corsage, white undersleeves, and white lace at the bosom lightly caught with pearls. Her dark hair is bound with a floral garland; with her right hand she takes up some flowers from a table, and in her left hand she holds a wreath of them.

2200

W.W. Seaman

200

C.B. Miller



WILLIAM HOGARTH

Catalogue No. 68

No. 70

ATTRIBUTED TO WILLIAM HOGARTH

ENGLISH SCHOOL

(1697-1764)

PORTRAIT OF A YOUNG LADY

Height, 49 $\frac{3}{4}$ inches; Width, 40 inches

LIFE size, three-quarter length, seated, almost full face; her left arm resting on a pedestal covered with flowers and leaves, while the hand touches her long hair which hangs over her shoulder; the right hand lying on her lap. She wears a flowing gown of warm yellow color, with bluish-white ruffling at the V-shaped neck opening and at the short sleeves.

No. 71

ATTRIBUTED TO WILLIAM HOGARTH

ENGLISH SCHOOL

(1697-1764)

PORTRAIT OF A YOUNG LADY AS CERES

Height, 50 inches; Width, 40 inches

THREE-QUARTER length, standing, the head turned three-quarters to the right, the left hand resting upon a sheaf of wheat set upon a pedestal, the right holding a sickle. Her dark brown hair is adorned with ears of wheat, poppies and pearls. She wears a blue satin dress with low-cut corsage edged with lace, and white undersleeves, the waist tightly fitted; and a brown drapery over her left shoulder which covers her left arm and passing around her back is caught in front and under her right hand by a rope of pearls. While the name of the sitter is unknown, the fact of the picture being a pendant to that of Lady Ann Montagu, and the resemblance in the two faces, justifies the surmise that it is the portrait of Lady Ann's sister.

160

C.A. Platt

200

C.B. Miller

No. 72

SIR JOSHUA REYNOLDS, P. R. A.

ENGLISH SCHOOL

(1723-1792)

725

EMMA HART, AFTERWARDS LADY HAMILTON,
AS A BACCHANTE

E. H. Hitchfield

Height, 30 inches; Width, 25 inches

LIFE size, half length, facing to the right, the back showing; the smiling face turned three-quarters toward the spectator, the index finger of her right hand pointing at her cheek. A light shawl fichu with border of yellow ribbon is draped around the body and arms; the hair, partly loose, is adorned with leaves and flowers. Landscape background with tree to the left, and much sky, luminous below, the upper part dark. On the back of this picture there is a memorandum by the late Mr. Robert Hoe, stating that the picture was purchased by him at Christie's as a work by Romney. This is certainly a wrong attribution, as the work has every evidence of being the original study for the celebrated painting under the same title, which was reproduced in mezzotint by J. R. Smith.



SIR JOSHUA REYNOLDS, P. R. A.

Catalogue No. 72

OLD MASTERS

No. 73

XIX CENTURY ITALIAN

MADONNA AND CHILD ICON

THE heads and hands alone showing under a silver-cut, chased and engraved plaque. The silver work is North Italian or Dalmatian work of the Eighteenth Century, and it is likely that the two angels on the modern frame, which are of the same period and style, belonged to the original frame of the silver plaque.

30

H. Jones

No. 74

A. F. VAN DER MEULEN

FLEMISH SCHOOL

(1632-1690)

A CAVALRY COMBAT

Height, 6¼ inches; Length, 8 inches

PANEL

OVER a hill in the foreground two cavalymen are engaged in a close fight; on the rise to the right other cavaliers are fighting; and the combat is going on at the foot of the hill to the left. Sunny landscape with trees and houses in the distance, and blue sky.

Signed in the middle foreground, A. F. V. MEULEN, 1677.

200

Knaedler & Co.

No. 75

CORNELIS VAN POELENBURG

DUTCH SCHOOL

(1586-1667)

PAN AND SYRINX

Height, 11 inches; Width, 9½ inches

PANEL

WOODED landscape with warm light clouds in the sky to the right. Pan is pursuing Syrinx who has reached the edge of the stream, and whose red drapery is flowing on the wind.

No. 76

CASPAR NETSCHER

DUTCH SCHOOL

(1639-1684)

THE MUSICIAN

Height, 11½ inches; Width, 9¼ inches

PANEL

A MIDDLE-AGED man seated, facing the spectator, and playing the violoncello. He wears a full wig, is dressed in a red chamber gown and white neck kerchief and black silk stockings. To his right on a table covered with a Turkish carpet is a book of music. Dark background.

150

J. Elverson

140

R. E. Tod

No. 77

GONZALES COQUES

FLEMISH SCHOOL

(1614-1685)

A CAVALIER

Height, 12½ inches; Width, 9¾ inches

PANEL

SEATED, three-quarter length, by a table covered with a Turkish carpet on which is a decanter and glass, his right arm over the back of the chair, the hand up to his head, and his left hand down at his side holding a cup. He is dressed in a yellow coat with white undersleeves, green breeches, and red stockings showing at the knee; a sword rests across his lap.

From the collection of Charles Wadham Wyndham, Wimboon.

150
J. Elverson

No. 78

CORNELIS VAN HAARLEM

DUTCH SCHOOL

(1562-1638)

PORTRAIT OF A YOUNG WOMAN

Height, 13¼ inches; Width, 10½ inches

PANEL

HEAD, almost full face, turned slightly towards the right. In her dark brown hair is a gold ornament with pearls, and she wears pearl earrings and a gold brooch at the neck opening of her lilac-colored robe.

110 -
Lan Thier

No. 79

GIOVANNI PEDRINI

MILANESE SCHOOL

(XVI Century)

MADONNA AND CHILD

Height, $20\frac{1}{4}$ inches; Width, $15\frac{1}{2}$ inches

PANEL

THE Virgin is seen half length, with the Child seated in her arms and clinging to her neck, His cheek against hers. Her right supports His back. His right hand is lying upon her neck. Both are looking towards the spectator.

No. 80

FLEMISH XVIII CENTURY SCHOOL

VENUS AND CUPID

Height, 14 inches; Width, 12 inches

COPPER

TO THE right Venus, partly clad in a dark blue drapery, is seated on a rock leaning away from Cupid, at her right, who is holding a dove to his cheek; another dove is drinking out of a shell basin. Venus points to jewels on the seat and a vase in the foreground. Background of rocks and trees with an apple tree at the left, on which is perched a green and red cockatoo.

1075

C. de Rag

85

R. E. Tod



GIOVANNI PEDRINI

Catalogue No. 79

No. 81

GERARD VAN HONTHORST

DUTCH SCHOOL

(1590-1656)

PORTRAIT OF BEN JONSON

Height, $15\frac{1}{4}$ inches; Width, $11\frac{3}{4}$ inches

PANEL

FULL face bust. Black, high-buttoned coat with white turn-over collar. The sitter is portrayed in a painted oval, as though the whole were copied from an earlier portrait of the time.

From the Augustin Daly sale, New York, March, 1900, Catalogue No. 722.

300

S. Myler

No. 82

AFTER CORREGGIO

MADONNA AND CHILD WITH ST. JOHN

Height, $14\frac{1}{8}$ inches; Width, $11\frac{1}{4}$ inches

PANEL

THE seated Virgin in red dress and blue mantle, with her right hand to her breast, the left holding the undraped Child who turns toward the infant St. John, standing by His side. Charming copy by a Seventeenth Century Netherland artist from the original in the museum of Budapest.

Collection of the Marquis de Monte-Allegro. Salamanca collection and sale, Paris, 1875. ("School of Correggio.")

80

R.E. Tod

No. 83

DAVID TENIERS THE YOUNGER

FLEMISH SCHOOL

(1610-1650)

THE DENTIST

Height, $17\frac{1}{8}$ inches; Width, 13 inches

PANEL

370

C. Freeman

A BIG, full-bearded, white-haired man, wearing a turban-shaped cap with feathers, and robed in a green outside garment lined with light fur, sits with one foot on a little wooden stool, facing the spectator, and showing in his left hand the tooth he has just drawn. The patient stands to the right behind a table with instruments, bottles, etc., holding his face in his hand. A little dog sits before the table looking at the spectator.

Signed at the lower left, D. TENIERS.

No. 84

BERGAMESQUE SCHOOL (Early Part XVI Century)

HAS BEEN ATTRIBUTED TO ANDREA PREVITALI AND TO
FRANCESCO DE SANTA CROCE

HOLY FAMILY AND SAINT

Height, 15 inches; Length, $18\frac{1}{4}$ inches

PANEL

225

J. E. Springer

AGAINST a background of buildings, the Virgin, seated in the centre, holds the Child's face to her own; His eyes turn towards Joseph, seated to the left. A saint in monk's costume kneels at the right against a landscape background. Architectural frame.

No. 85

MARTEN DE VOS

FLEMISH SCHOOL

(1576-1613)

MADONNA AND CHILD WITH ST. ELIZABETH

Height, 19 inches; Width, 15 inches

PANEL

MARY and Elizabeth on a throne facing the spectator. The Virgin, in blue dress and red mantle, holds the Child who has a bunch of grapes in His right hand; Elizabeth, in yellow robe and with a grayish mantle which covers her head, has a hand upon His left arm. In the background to the right is a church interior, to the left a bit of landscape with Joseph at work. In the upper part of the picture four angels sing and play in praise of Mary.

120

H. Haviland

No. 86

WILLEM VAN MIERIS

DUTCH SCHOOL

(1662-1747)

INTERIOR OF KITCHEN

Height, 14½ inches; Width, 12¾ inches

PANEL

BEHIND a table, extending across the front, and covered to the left with a green figured drapery over which a pair of scales hang from the timbered ceiling, a woman making sausages is watching a boy blowing up a bladder. Behind him his father, knife in hand, watches him in amusement.

Signed in the middle at bottom, W. VAN MIERIS FET. ANO., 1773.

375

W. W. Seeman.

No. 87

MANNER OF JOOS VAN CLEEF THE ELDER

(KNOWN AS THE MASTER OF THE DEATH OF MARY)

FLEMISH SCHOOL (End of XV Century—1540)

MADONNA OF THE CHERRIES

Height, $26\frac{3}{4}$ inches; Width, $20\frac{1}{4}$ inches

PANEL

SEATED, three-quarter length, with her left arm resting on a marble stand, the Virgin, her face turned towards the right, looks upon the Child seated in her lap who holds cherries in His hands and turns His face towards her. She wears an Italian headdress hanging down behind, a red robe and a blue mantle lined with yellow. Through a square opening to the left is seen a Northern Italian landscape with a walled town, mountains, and in the foreground two figures on a straggling road over a hillside.

Replicas of this picture are at Buckingham Palace, the Antwerp Museum and Meiningen Castle.

No. 88

LUCAS FRANÇOIS THE YOUNGER

FLEMISH SCHOOL

(1616-1681)

PORTRAIT OF A YOUNG SCULPTOR

Height, $20\frac{1}{2}$ inches; Width, $15\frac{3}{4}$ inches

PANEL

SEEN to below the knees, his right hand resting on a table on which are chiselling tools and an open drawing book; in his left hand, which is extended, he holds a ring. He is dressed in a brown coat with white undersleeves and neck kerchief. Behind him is a green drapery, and to the right an opening showing a sunset sky before which stands a statue of Hercules.

750

Blakeslee
Gallery.

80

J. Elverson



MANNER OF JOOS VAN CLEEF THE ELDER

Catalogue No. 87

No. 89

GERARD DOU

DUTCH SCHOOL

(1613-1675)

CONVERSATION GALANTE

Height, $17\frac{3}{4}$ inches; Length, $21\frac{3}{4}$ inches

To THE left a young officer sitting at a table covered with a Turkish rug, holding a glass of wine in his right hand, is talking to a young woman in the centre of the picture, who is seated on a high chair, her foot on a footstool, playing the mandolin. Her dress is of gold satin with underbodice of blue showing through the slashed sleeves; she has a neck kerchief trimmed with lace, pearl ornaments in her hair and pearl earrings. The officer wears a gray satin coat and large brown hat, his black cape is thrown over a chair beyond the table, and at the extreme right on a three-cornered stool are his sword and belt.

Signed on the footstool, G. Dou.

No. 90

SCHOOL OF REMBRANDT

(End of XVII Century)

SAMSON AND DELILAH

Height, $25\frac{3}{4}$ inches; Width, 19 inches

PANEL

FACING towards the left, Samson, seated in a chair, is asleep, his head held by Delilah, while an attendant cuts his hair. Samson wears a coat of mail, Delilah a yellow robe, low cut, and the attendant is dressed in a dull brown. Dark background of a room interior with the light concentrated on the principal figures.

400

E. H. Litchfield

175

L. Price

No. 91

JAKOB VAN RUYSDAEL

DUTCH SCHOOL

(1630-1682)

LANDSCAPE

Height, 24 inches; Length, 29 inches

PANEL

A QUIET landscape with low horizon and sky full of thin clouds. A road along a winding stream leads between clusters of tall trees in the middle of the picture, towards a church in the distance. Typical foreground with brush and tree-stumps on the slowly rising uplands, a dead pollard willow to the left, and figures on the road, among them a horseman led by an old man.

A narrow strip has been added to the bottom on which, in the lower right hand corner, is the signature, RUYSDAEL, 1644.

600

A. Haviland



JAKOB VAN RUYSDAEL

Catalogue No. 91

No. 92

REMBRANDT VAN RIJN

DUTCH SCHOOL

(1606(?)-1669)

*A YOUNG GIRL HOLDING OUT A MEDAL
ON A CHAIN*

Height, 25 $\frac{3}{4}$ inches; Width, 22 $\frac{3}{4}$ inches

A GIRL of about twelve, rather more than half length, less than life size, standing facing and looking earnestly at the spectator, her head slightly inclined. With her right hand she holds out a gold medal, or locket, which is attached by a cord to her red and jewelled girdle. She is laying her right hand on her breast. She is bareheaded and has fair hair, plaited, the braids fastened together in front by a jewelled headdress. A light veil hangs from the back of her head. She wears a dull yellow mantle over a gown of the same color cut out at the throat over a pleated chemisette, pearls in her ears, strings of pearls on her right wrist and a jewelled necklace.

From the Cotterill Dormer Collection, Cliffordshire, where the picture remained over a hundred years, the Sir Charles Robinson's Collection, London, and the Sedelmeyer Gallery, Paris.

See Michel's Rembrandt, pp. 447-561, and Dr. Bode and Hofstede de Groot's "The Complete Work of Rembrandt," Vol. IV, p. 197. Was painted about 1640 to 1643.

70,500

Scott & Fowles

No. 93

AMBROSIUS BENSON

FLEMISH SCHOOL

(Early Sixteenth Century)

MAGDALEN

Height, $27\frac{3}{4}$ inches; Width, $21\frac{3}{4}$ inches

PANEL

EVIDENTLY a portrait of an aristocratic young woman; she is seen half length and turned three-quarters to the left, holding and looking down at an illuminated book resting on a table, with a green top, upon which stands an urn. Her brown velvet dress, cut square and wide at the neck, and having red velvet sleeves with white *crevés* and large outside fur sleeves, is trimmed with lace. A gauze veil is arranged over her waving hair. She wears a gold chain about her neck and a jewelled ring on her left hand.

There is a replica of this picture in the Martin Le Roy collection, Paris (Catalogue, Vol. V, pl. 23).

No. 94

DUTCH MASTER OF THE MIDDLE OF
XVII CENTURY

PORTRAIT OF A MAN

Height, $29\frac{1}{4}$ inches; Width, $23\frac{1}{4}$ inches

PANEL

BUST, life size. Turned three-quarters to the right. The man wears long chestnut hair, and a black jacket with high, white, turned-down collar with tassels and trimmed with lace. Brown background.

Signature to the middle left, MOR. M., 1650.

It has not as yet been possible to identify the signature. The competent, sober and forceful technique and style are like that of Pieter Nason. At any rate this portrait is by the artist who painted the man's portrait at the Hanover Museum attributed to Nason.

2650

Blakeslee

300

J. A. Vanderlip



AMBROSIUS BENSON

Catalogue No. 93

No. 95

ATTRIBUTED TO GERARD VAN HONTHORST

DUTCH SCHOOL

(1590-1656)

PORTRAIT OF A LADY

Height, 28 $\frac{3}{4}$ inches; Width, 23 inches

OVAL. Bust of a young woman turned towards the left, but looking at the spectator, with flowers in her curly chestnut hair, which is arranged flat on the top of her head and with curls hanging at the sides. White drapery encompasses the body below the pearl encircled neck.

300

David Belasco

No. 96

ATTRIBUTED TO GERARD VAN HONTHORST

DUTCH SCHOOL

(1590-1656)

PORTRAIT OF A LADY

Height, 28 $\frac{3}{4}$ inches; Width, 23 inches

WITH a similar arrangement of hair, but with longer curls, in a low neck blue gown, the bodice of which has a draped edging of white that is secured at her breast by a jewel. She faces the left and her face is turned three-quarters toward the spectator.

Signed at the lower left, G. HONTHORST, 1641.

J. Procter

No. 97

FOLLOWER OF FRA FILIPPO LIPPI

(Probably Giovanni Pesello.)

FLORENTINE SCHOOL

MADONNA OF THE GOLDFINCH AND ANGELS

Height, 28½ inches; Width, 21½ inches

PANEL

BEFORE a throne stands the Virgin, seen in almost three-quarter length, facing the spectator, her face slightly inclined towards the left, her eyes looking down upon and her hands gently steadying the Child who is standing before her to the left on a parapet. He is turned towards the spectator and kisses a goldfinch He holds in His left hand. To the extreme right in the foreground St. John looks up admiringly. In the background behind the throne on each side stands an angel.

From the Graham, London, and the Hainauer, Berlin, collections. Exhibited at the Berlin Exhibition of works of the Renaissance in 1898. Large reproduction in the Catalogue of said Exhibition published in Berlin, 1899 (Plate VII). Fine reproduction in the Hainauer catalogue.

No. 98

FLEMISH PAINTER

FLEMISH PAINTER, SCHOOL OF VAN DYKE

PORTRAIT OF A MAN

Height, 24¾ inches; Width, 19¾ inches

BUST, three-quarter length, the face turned slightly aside; he wears a moustache and goatee, and is clad in a black coat with a white turned back collar.

1275

Blakelee

125

L. Price



FOLLOWER OF FRA FILIPPO LIPPI

Catalogue No. 97

No. 99

DANIEL MYTENS THE ELDER

DUTCH SCHOOL

(1600(?)-1656)

PORTRAIT OF A LADY

Height, 29 $\frac{3}{4}$ inches; Width, 24 $\frac{1}{4}$ inches

PANEL

BUST, almost full face. In a luminous dark silk dress, with black embroidery and white *crevés*, and deep lace collar, high under the chin and overspreading shoulder and bust. Large felt hat with red feathers matched by ribbons on the bodice. Necklace with four rows of pearls and jewelled pendant. Dark background, within a painted oval that is not wholly included in the canvas, on the rim of which is an illegible inscription.

500

J. Elverson

No. 100

CORNELIS JANSON VAN CEULEN

DUTCH SCHOOL

(1593-1664)

GENRE SCENE

Height, 22 inches; Length, 31 $\frac{3}{8}$ inches

BEFORE the arched porch of a mansion at the left, two ladies and a gentleman are seated at a table provided with varied refreshments; another gentleman standing behind the table offers wine to one of the ladies. To the left a lady leads a gentleman up to the group at the table, and to the right another couple stands. A tripod stool is before the table in the foreground and to the left a dark drapery hangs from the ceiling of the porch. In the background are male and female servants, and to the right is a glimpse of landscape beyond tall trees.

250

A. Haviland

No. 101

FLORENTINE SCHOOL circa 1505

HAS BEEN ATTRIBUTED TO BOTTICELLI

MADONNA, CHILD AND ST. JOHN

Diameter, $29\frac{1}{4}$ inches

TONDO PANEL

1100
A. Haviland

THE Virgin, in three-quarter length, is seated, her body turned towards the left; she is clad in green, bright red and brilliant yellow, and holds with both hands the Child who stands on her lap to the left, with His head resting against hers. He wears a filmy slip about which she has wrapped the folds of her robe. Beyond her and leaning eagerly in an attitude of adoration toward the Child, is St. John, bearing a tall cross within one arm. A light blue sky fills the background above a landscape showing to the right and left.

Formerly owned in France and exhibited in Paris in the eighties, at the exposition du Palais Bourbon by M. de la Roziere, to whose collection it then belonged.

No. 102

CORNELIS JANSON VAN CEULEN

DUTCH SCHOOL

(1593-1664)

475
J. C. Haven

PORTRAIT OF A LADY

Height, $30\frac{3}{4}$ inches; Width, $25\frac{3}{4}$ inches

HALF length, turned three-quarters to the left, the eyes looking at the spectator. Black velvet costume with short white shoulder-cape having a narrow border around the back and down the front and a deep, stiff, wide and straight border piece of the same intricate pattern all around the bottom, matched by similar stiff cuffs. A ribbon bow with jewel in her black hair, and an ornament of string pearls clasping the lower border of the shoulder-cape in front. Elaborate earrings with pearls and precious stones, and a pearl necklace.



FLORENTINE SCHOOL

Catalogue No. 101

No. 103

SPANISH SCHOOL, MIDDLE OF XVII
CENTURY

(In the Style of Claudio Coello)

PORTRAIT OF A FEMALE SAINT

Height, 32 $\frac{3}{4}$ inches; Width, 26 $\frac{3}{4}$ inches.

LIFE size, half length, almost full face and looking straight at the spectator. She is in gold embroidered white regalia with turned back lace cuffs, and a red drapery which shows above the shoulders and is caught up again at the waist in front. A neckpiece border to the white garment is set with pearls; a jewelled medallion is at the bosom. She wears a pearl necklace, pearl earrings, a diadem from which falls a purple drapery in the back, and her left hand fingers the long, flowing loops of the necklace, which comes down to the bottom of her waist; in her right hand she carries the palm of martyrdom.

160
E. Brandus

No. 104

CASPAR NETSCHER

DUTCH SCHOOL

(1639-1684)

INTERIOR

Height, 33 $\frac{3}{4}$ inches; Width, 27 $\frac{3}{4}$ inches

A DARK-HAIRED young woman dressed in lilac-blue, red and white costume, with a loose mantle of dull reddish-brown thrown about her shoulders, sits at a table covered with a red rug of elaborate ornamentation on the steps of a spacious Renaissance portico. To her right, sitting at another table, in a brown habit trimmed with lace, is a young gentleman who offers her wine, while at the left a woman servant dressed in black, with white apron and kerchief, pours wine into another glass. In the open foreground is a spaniel; to the left are curtains and a rotunda, and to the right a terrace garden and a landscape.

260
J. Elverson

"Copy of per Friedländer"

No. 105

JOOS VAN CLEEF THE ELDER

(KNOWN AS THE MASTER OF THE DEATH OF MARY)

FLEMISH SCHOOL

(End Fifteenth Century-1540)

HOLY FAMILY

Height, 30 $\frac{1}{4}$ inches; Width, 23 inches

PANEL

To THE right the Virgin, three-quarter length, in a dark robe and red, fur-lined mantle, is seated holding on a white cloth the Child, who plays with a bead collar thrown around His neck. Their heads are turned three-quarters to the left; and before them on a table is a plate of food and a wine vessel. Outside a large window opening to the left, stands Joseph in a green tunic with red sleeves and wearing a black hat, reading a scroll; the upper part of the figure only showing above the window casement. Behind him is a landscape with buildings, and in the distance, mountains under a blue sky with white clouds. Replicas of this composition are in the Holford collection, London, in the Imperial Museum at Vienna, and in the Leon Hirsch collection, New York.

From the sale of the Klinkosch collection, Vienna, 1889.

2200
Kleinberger Galleries



JOOS VAN CLEEF THE ELDER

Catalogue No. 105

No. 106

HENDRIK VAN BALEN

(1575-1632)

AND

JAN (VELVET) BRUEGHEL

(1568-1625)

FLEMISH SCHOOL

DIANA RESTING AFTER THE CHASE

Height, 24½ inches; Length, 37½ inches

PANEL IN CARVED FRAME

IN the middle of a wooded landscape which opens on water and meadows to the right, Diana, in yellow and white dress with blue mantle, is seated on a knoll with two of her hounds, and her quiver, bow and hunting horn at her side. An attendant is behind her, one of her nymphs kneels before her, and another is hanging up a quiver and a horn on one of the big trees near by. In the foreground, to the left, stands a group of attendants with hounds, and to the right are the spoils of the hunt—a boar, a deer, rabbits, a peacock, and various kinds of wild fowl. The landscape was painted by Brueghel, the figures are by Van Balen, and the still life probably is by a third artist. Other examples of the collaboration of the two artists are in the Louvre, and the Berlin and Munich Museums.

400
Blakelee

No. 107

LUCAS CRANACH THE ELDER

GERMAN SCHOOL

(1472-1553)

JUDITH

Height, $34\frac{3}{4}$ inches; Width, $23\frac{3}{4}$ inches

PANEL

HALF length figure, three-quarters to the left, the eyes looking at the spectator. She holds up a sword in her right hand and her left rests upon the head of Holofernes lying on a parapet in front. Her blond hair is gathered in a coiffe of yellow material ornamented with small pearls in a lattice pattern and with an embroidered border, under a four-sided crimson toque bedecked with ostrich feathers. She is dressed in a narrow low-necked bodice like the coiffe, a wide white girdle with horizontal bands of black ribbon, and a green skirt; the material of the coiffe and the skirt are combined in the elaborate sleeves which have black-corded white puffs at the elbows. The neck is encircled with two heavily jewelled collars, and a ribbon chain is thrown loosely over the breast and shoulders. Green background. The same subject is in the Museum at Vienna, inferior in composition and in no way as representative an example of the master.

The emblem of the artist is on the lower right.

1800

R. de Jorest



LUCAS CRANACH THE ELDER

Catalogue No. 107

No. 108

FLORENTINE SCHOOL

(Beginning of XVII Century)

BY A FOLLOWER OF ALESSANDRO ALLORI, PERHAPS
SANTI DE TITO

PORTRAIT OF A LADY

Height, 38 inches; Width, 29 $\frac{1}{4}$ inches

PANEL

LIFE size, three-quarter length, standing almost full face; her right hand laid on a black squirrel crouched upon a red covered table at her side, the left resting on her hip. She wears a light green over-dress, a yellow dress, and a ruffled white collar above the V-shaped opening at her neck; shoulder bourrelets and white sleeves. Her hair, pulled tightly back, is adorned with ribbon bows; she wears earrings and a necklace with pendant.

400

L. Brice

No. 109

COLIN DE NEUFCHATEL

GERMAN (NUREMBURG) SCHOOL

(LUCIDEL, 1525-1560)

PORTRAIT OF A WOMAN

Height, 39 $\frac{3}{4}$ inches; Width, 28 inches

THREE-QUARTER length figure, almost full face, in black velvet dress with tight fitting sleeves puffed at the shoulders and black hat over a close fitting white cambric coiffe. She wears a long heavy gold neckchain caught at the waist, and a lighter, shorter and double one, with jewelled pendant hanging. The hands, clasped in front, show rings and a gold bracelet.

270

L. Brice

No. 110

AMBROSIUS BENSON

FLEMISH SCHOOL

(Early Sixteenth Century)

SYBILLA PERSICA

Height, 37 $\frac{1}{4}$ inches; Width, 29 $\frac{1}{8}$ inches

PANEL

(In a XVI Century Florentine Carved Wood Frame)

A YOUNG woman with aristocratic features; evidently a portrait. She stands in three-quarter length, her face turned towards the left, reading a book which she holds in both hands. A large scroll issuing from her right hand is inscribed: "Sibilla persica gremiv virginis erit salus getiv et in visit." She wears a chased and jewelled golden crown with border of pearls around a headdress of cambric, having a stiff transparent hood and veiling. Her red velvet dress, with a jewelled band and a lace border at the square, wide neck opening, is gathered up under the left arm, and hanging from both arms are the ends of her fur robe which has fallen from her shoulders and sweeps around the lower part of her back. It is a variante of No. 264 in the Antwerp Museum, which is taken from the Sybilla which appears in the lower left-hand corner in the *Deipara Virgo* by the same master in the same museum. Another replica is in the Otto Feist Collection, Berlin (from the Mohrenheim sale, Paris, 1898), and one figured at the Doistan sale, Paris, 1909.

From the Beurnonville Collection and sale, Paris, 1881 (No. 385), and the Hainauer Collection, Berlin. Exhibited at the Berlin Exhibition, 1883 (Catalogue S-15, No. 1); and at the Flemish Primitives Exhibition, Bruges, 1902, No. 220. (See Georges Hulin Catalogue Critique.)

3550

J. Vanderlip

F.A. Vanderlip



AMBROSIUS BENSON

Catalogue No. 110

No. 111

ADRIAEN HANNEMAN

DUTCH SCHOOL

(1601-1670)

PORTRAIT OF A LADY

Height, 39½ inches; Width, 33 inches

HALF length, facing three-quarters to the left. Her hair is brushed back low from her forehead and hangs in curls beside her neck. She wears a black velvet gown with low bodice edged with white, and white ruffling at the sleeves, a string of pearls at her neck, a cross on the bodice and a seal ring on her left hand, and she holds above her waist in front with both hands the greenish-gray gauze drapery which is thrown over her shoulders. The background has a yellowish-green drapery, and to the left above a coat-of-arms, an opening showing the sky.

Signed on the left, ADR. HANNEMAN, ANO., 1669.

325

R.S. Alger

No. 112

DUTCH, FLEMISH AND GERMAN SCHOOLS

FLEMISH PAINTER ABOUT 1510

ESTHER BEFORE KING AHASUERUS

Height, 38 inches; Width, 35 inches

PANEL

IN the centre of a tiled courtyard, Esther, in a red gown and brown mantle, the train of which is held by two of her three female attendants, kneels before the King, seated on a throne to the left under a high Gothic canopy, wearing a golden brown robe with ermine trimmings, and extending his sceptre towards her. On the platform of the throne in the foreground stands a bearded personage with hand on dagger; and to the King's left a younger attendant turns towards two others in the background. At the side of the canopy is a column with a statue of Judith and on the wall beyond it a hanging clock with weights. Two guards are seen to the right at a railing, behind which on each side are the buildings of the palace extending to a distant gate and the light open sky.

725

J. A. Hearn



FLEMISH PAINTER ABOUT 1510

Catalogue No. 112

No. 113

FLEMISH SCHOOL, MIDDLE OF XVI
CENTURY

ST. JEROME

Height, 41 inches; Width, 30 inches

PANEL

FACING the spectator, his right hand to his face, the Saint in red cloak and black cap, is sitting, an open book before him from which he has turned his eyes, at a table on which are some books, a cardinal's hat, a candlestick and a skull to which he points. On the wall in the background is a hanging clock, a crucifix, vases, etc., and to the left, through an arched window, is seen a bit of landscape with a tall Gothic church.

This is a free copy from the St. Jerome of Albert Durer in the National Museum at Lisbonne.

No. 114

FRANÇOIS POURBUS THE YOUNGER

FLEMISH SCHOOL

(1569-1622)

MARIE DE MEDICIS, QUEEN OF FRANCE

Height, 39 inches; Width, 29½ inches

OVAL, SET IN AN ELABORATELY CARVED SQUARE FRAME

HALF length figure, three-quarters to the left, her eyes turned to the right. High dressed hair with jewels and red flowers. The black velvet gown trimmed with gold and gems, has an elaborate standing lace collar, sleeves with red bows between gold latticed and red bordered *crevés*, and a long and pointed corsage with V-shaped opening at the neck, about which is a rich collar of large chased and jewelled plaques. She wears a necklace of large pearls with two rows of pearls as pendant, and pearl earrings.

From the Collection of Count Imperiali.

225

S. Woods

4000

Mrs. F. F. Thompson

No. 115

FLEMISH PAINTER ABOUT 1515

ANTWERP

TRIPTYCH

attribution to
Weyden, von der

Center, Height, $34\frac{3}{4}$ inches; Width, 29 inches

Wings, Height, $34\frac{3}{4}$ inches; Width, $11\frac{1}{4}$ inches

TRANSFERRED FROM PANEL

4100
Kleinberger
galleries

CENTRE: The Virgin, seated, full face, under a high brocaded baldaquin set between double pilasters in the arched centre of an early Renaissance open portico. She holds on her lap the Child who turns with His right hand the leaves of a book held up by a young female saint seated below on cushions to the left, an ostrich feather in her right hand. Behind her is a small winged angel standing with a lily in her hand; to the right is another female saint holding a wheel and a small object (?), and behind her a small winged angel holding a sword. A work basket is in the centre on the carrelage floor. The rich elaborate costumes are those of the period. A landscape with castles, churches, small figures and mountains in the distance, shows beyond the portico.

WINGS: On the right the donatress kneeling, her hands joined in prayer, with St. Catherine of Alexandria standing behind her as a protectress. On the left the donator and St. John the Baptist standing behind him. The portico and landscape background of the centre is carried out in the wings. On the outside of the wings, with a figure to each, is painted in monochrome the Angelic Salutation. There is, evidently by the same artist, a large altarpiece at Lierre (St. Gounnaire), and an Adoration of the Kings in Buckingham Palace. A replica of the middle part, but not of so good quality is in the Collection Dollfus, Paris, and one, also inferior in quality, was in the Collection Koudarsheff, sold at Amsterdam in 1905.

From the Somsée collection, Brussels, exhibited in London, New Gallery, 1900, No. 26.



FLEMISH PAINTER ABOUT 1515

Catalogue No. 115

No. 116

DUTCH SCHOOL, MIDDLE OF XVII
CENTURY

PORTRAIT OF A YOUNG MAN

Height, 44½ inches; Width, 31½ inches

THREE-QUARTER length, standing, and turned slightly to the right; his right hand, holding his gloves, falls to his side. The left arm is akimbo, the left hand resting under his armpit. He wears a black costume with lace-trimmed collar overspreading both shoulders, and lace cuffs.

600
J. Procter

No. 117

ABRAHAM MIGNON

DUTCH SCHOOL

(1640-1679)

FRUIT AND FLOWER PIECE

Height, 33 inches; Length, 44 inches

THE composition is arranged diagonally on a moulded ledge. To the right is a large plate of fruit and a high dish with peaches, bunches of grapes and vine leaves standing above it. To the left is a mass of varicolored flowers, and above this mass, an ape is holding a pomegranate in his right hand.

175
E. H. Litchfield

No. 118

FRANZ FLORIS

FLEMISH SCHOOL

(1517-1570)

ALLEGORY OF PEACE

Height, 38½ inches; Length, 44 inches

PANEL

TWO WOMEN, seen three-quarter length, are seated against an architectural background with drapery to the left, one, with upright bust, turned three-quarters to the right and looking at the spectator. In her right hand, resting on a shield, she holds a laurel branch; at her side is a naked sword with snake hilt and dragon guard, and above her is a gold laurel crown. The second woman leans across from the right, her face in profile, her right arm encircling the neck of her companion, the left extended in a gesture. Costumes of yellow, red and green, leaving the arms bare and the busts partly undraped; bizarre hair dresses, jewelry and ornaments.

No. 119

FLEMISH SCHOOL, SECOND HALF XVI
CENTURY

ADORATION OF THE MAGI

Height, 33¾ inches; Length, 49¼ inches

PANEL

THE Three Kings are advancing from the left towards the seated Virgin, seen three-quarter length and holding the Child who extends His arms towards a cup filled with gold coins that the first King is presenting to Him. Joseph in red gown, hat in hand, is behind and to the right of Mary. Elaborate architectural background through which is seen a Flemish landscape with a village. The figures are life size.



FRANZ FLORIS

Catalogue No. 118

No. 120

JAN VAN BRONCHORST

DUTCH SCHOOL.

(1603-1660)

PORTRAIT OF A GIRL

Height, 67 inches; Width, 47 $\frac{3}{4}$ inches

LIFE size, full length, facing three-quarters to the left. In her right hand she holds a shell to catch the water from a fountain surmounted by a Cupid riding a dolphin, and against which rests her bow. An arrow is in her left hand and a quiver of arrows is slung at her shoulder. One of her sandalled feet shows. She wears a rose bodice with full sleeves gathered up over white undersleeves; an overskirt of the same rose material is caught up over a light blue underskirt, and over her shoulders is a yellow gauze kerchief. Her hair falling in ringlets on the sides is adorned with pearl ropes, and she has a string of large pearls at the neck and pearl bracelets in four strands at her wrists. Background of landscape with low horizon and light warm sky with gray clouds.

Signed at base of fountain, J. VAN BRONCHORST, FECIT, 1657.

No. 121

PAUWEL DE VOS

FLEMISH SCHOOL.

(1600-1654)

FOX KILLING A COCK

Height, 38 inches; Length, 50 inches

IN the centre at a dooryard of an outbuilding a yellow fox with his paws on the white cock he has just killed, snarls at a large gray cat that is watching him from behind the palings of a gate to the left. In the middle distance across a valley are trees and the buildings of a town, beyond which rises a range of rugged hills over which a great bird in flight is outlined against a sky of full, rolling clouds.

700

J. A. Vanderlip

160

C. Fleemans

No. 122

FRANÇOIS POURBUS THE YOUNGER

FLEMISH SCHOOL

(1569-1622)

HENRI IV KING OF FRANCE AND NAVARRE

Height, 78 inches; Width, 43½ inches

275
E. H. Litchfield

LIFE size, full length, standing figure of the king is turned slightly to the left. His hair is light and beard and moustache are white; in his right hand he holds a cane, the left is on his hip. He wears a black costume with long hose, white ruff and cuffs, a black hat with a jewel and a feather, and the decoration of the Order of St. Esprit, and carries a sword. Dark background, with a green and gold curtain to the left above a cloth-covered table. Tessellated marble floor. The artist painted several portraits of Henri. Two are in the Louvre, one is in the Berlin Museum and one at Hampton Court.

No. 123

FRANÇOIS POURBUS THE YOUNGER

FLEMISH SCHOOL

(1569-1622)

MARGUERITE DE VALOIS, WIFE OF HENRI IV

(Companion to No. 122)

Height, 77 inches; Width, 42½ inches

375
C. I. Miller

THE queen is holding a wreath of flowers in her right hand, and in her left, which is raised to her corsage she carries a nosegay. She wears a richly embroidered and bejewelled costume, with wide lace collar and lace cuffs and mantle. Her Oriental turban is adorned with a star-shaped jewel, which has a large pearl pendant. The background shows a landscape with Roman ruins beyond a balustrade, and at the top a golden brown drapery which sets off the upper part of the queen's figure. The artist painted several portraits of Henri's second wife, Marie de Medicis, but this is the only one known of his first wife, Marguerite.

FIRST AFTERNOON'S SALE

WEDNESDAY, FEBRUARY 15TH, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1 to 215, inclusive



34

109

74

106

41

BLUE AND WHITE PORCELAINS

1—TWO BLUE AND WHITE SNUFF BOTTLES

One is decorated with lions sporting with brocaded balls, the other with a boy offering a cup to a bearded man. *Mark: Yung-chêng nien chih.* Yung-chêng period (1723-1735).

Height, 2¼ inches.

2—MINIATURE BLUE AND WHITE BOTTLE-SHAPED VASE

Decorated in purplish blue with floral designs. K'ang-hsi period (1662-1722).

Height, 3 inches.

3—BLUE AND WHITE MINIATURE VASE

Ovoid, with swelling neck. Floral decoration. K'ang-hsi period (1662-1722).

Height, 3¼ inches.

4—SMALL FLUTED BLUE AND WHITE JAR

With foliated panels, containing sprays of flowers. Ch'ien-lung period (1736-1795).

Height, 2¾ inches.

5—MINIATURE BLUE AND WHITE VASE

Cylindrical, with cap. Decorated with "Long Elizas," flowers and ornaments. K'ang-hsi period (1662-1722).

Height, 4½ inches.

6—PEAR-SHAPED MINIATURE VASE

Soft paste type. Decoration of flowers in brilliant cobalt blue. K'ang-hsi period (1662-1722).

Height, 4 $\frac{3}{4}$ inches.

7—MINIATURE BLUE AND WHITE VASE

With short trumpet neck and pyramidal base. Six petal-shaped panels showing the "Long Elizas," and jardinières of flowers. K'ang-hsi period (1662-1722).

Height, 4 $\frac{1}{4}$ inches.

8—SMALL BOTTLE-SHAPED VASE

Female figures and flowering plants pencilled in brilliant underglaze blue. K'ang-hsi period (1662-1722).

Height, 5 inches.

9—MINIATURE GOURD-SHAPED BLUE AND WHITE VASE

Four petal-shaped panels, containing "Long Elizas." *Mark: Chen* (a gem). K'ang-hsi period (1662-1722).

Height, 4 $\frac{3}{4}$ inches.

10—TWO SMALL BLUE AND WHITE VASES

With handles and covers. Petal-shaped panels moulded in the paste and containing "Long Elizas" and jardinières of flowers. *Mark: Yu.* K'ang-hsi period (1662-1722).

Height, 5 inches.

11—SMALL BLUE AND WHITE VASE

Oviform. Adorned with female figures and flowers in petal-shaped panels. *Mark: Yu.* K'ang-hsi period (1662-1722).

Height, 4 inches.

12—MINIATURE BLUE AND WHITE VASE

Short wide neck and lightly spreading lip and base, exhibiting female figures and flowers in panels. *Mark: Yu.* K'ang-hsi period (1662-1722).

Height, 4 $\frac{1}{2}$ inches.

13—SMALL BLUE AND WHITE VASE

With long bulbous neck. Female figures and flowers in panels adorn the body and the broad collar of the neck. K'ang-hsi period (1662-1722).

Height, 6 inches.

14—BLUE AND WHITE WATER VESSEL

Six petal-shaped panels filled with a conventional design of lotus flowers, the stems of which come up from the base. K'ang-hsi period (1662-1722).

Height, 2 $\frac{3}{4}$ inches.

15—SMALL PEAR-SHAPED BLUE AND WHITE VASE

Four panels of flowers in cross-hatched deep blue. K'ang-hsi period (1662-1722).

Height, 5 inches.

16—MINIATURE PEAR-SHAPED BLUE AND WHITE VASE

Around the body is a petal-shaped band of scroll ornament above sweet-flag with leaves. *Mark:* A leaf with fillets. K'ang-hsi period (1662-1722).

Height, 5¼ inches.

17—MINIATURE PEAR-SHAPED BLUE AND WHITE BOTTLE

With emblems and flowers in deep blue. K'ang-hsi period (1662-1722).

Height, 5¾ inches.

18—SMALL BLUE AND WHITE GALLIPOT

Entirely covered with a conventional chrysanthemum design. K'ang-hsi period (1662-1722).

Height, 5 inches.

19—SMALL BLUE AND WHITE VASE

With contracted pyramidal base, round shoulders and short wide neck; "Long Elizas," boys and flowers within three tiers of panels. *Mark:* Yu. K'ang-hsi period (1662-1722).

Height, 4¼ inches.

20—CYLINDRICAL BLUE AND WHITE VASE

With lightly receding base and trumpet mouth. Four panels containing floral design in light blue. K'ang-hsi period (1662-1722).

Height, 5½ inches.

21—SMALL BLUE AND WHITE VASE

With long bulbous neck and fluted pear-shaped body. Birds and insects upon flowering shrubs, painted in opaque blue. K'ang-hsi period (1662-1722).

Height, 5½ inches.

22—TWO BLUE AND WHITE BRUSH RECEPTACLES

Cylindrical and with silver rim around mouth and base. Decorated with flowering sprays. K'ang-hsi period (1662-1722).

Height, 3¾ inches.

23—SMALL BLUE AND WHITE VASE

Of graceful shape, with trumpet mouth and handles in the shape of elephant heads with rings. Decorated in two shades of blue, with four literary ladies. *Mark: Ta Ching K'ang-hsi nien chih.* K'ang-hsi period (1662-1722).

Height, 7 inches.

24—SMALL BLUE AND WHITE VASE

With gilt ring handles. Decoration similar to the preceding. The rim is touched with *tsu-chin*. K'ang-hsi period (1662-1722).

Height, 7 inches.

25—PEAR-SHAPED VASE

With tall slender bulbous neck. The upper part is decorated with flowering shrubs in blue underglaze, and below is a narrow band of deep brown; the lower portion is covered with very light *café au lait* glaze. K'ang-hsi period (1662-1722).

Height, 6 inches.

26—GOURD-SHAPED BOTTLE

Contracted in the centre. Light brown bands alternate with light yellow crackled rings. The tall neck is decorated with ornamental bands in blue underglaze. The rim is touched with "dead-leaf" brown. K'ang-hsi period (1662-1722).

Height, 5¾ inches.

27—MINIATURE BLUE AND WHITE VASE

Globular shape, with slender neck and spreading mouth. Four panels contain the flowers of the four seasons, *ssu chihua* (the tree peony of spring, the lotus of summer, the chrysanthemum of autumn, the prunus of winter). K'ang-hsi period (1662-1722).

Height, 5¾ inches.

28—POT WITH HANDLE

The body is fluted and is coated with a *café au lait* glaze. The wide neck is decorated in blue and white. *Mark: A leaf.* Made in Holland in imitation of a K'ang-hsi piece.

Height, 4½ inches.

29—SMALL BLUE AND WHITE VASE

With globular body, wide neck and spreading mouth. Six lotus-petal-shaped panels contain female figures and parrots in cages. Carved stand. *Mark: Yu.* K'ang-hsi period (1662-1722).

Height, 5 inches.

30—SMALL BLUE AND WHITE VASE

Gourd shape, with female figures and flowers in panels. Wooden stand.
Mark: Yu. K'ang-hsi period (1662-1722).

Height, 5 inches.

31—SMALL BLUE AND WHITE VASE

Four panels, with female figures and jardinières of flowers. K'ang-hsi period (1662-1722).

Height, 5 inches.

32—SMALL OVIFORM BLUE AND WHITE VASE

Floral decoration in grayish blue. K'ang-hsi period (1662-1722).

Height, 6½ inches.

33—SMALL BOTTLE-SHAPED BLUE AND WHITE VASE

Coated with a very white glaze and painted with a decoration of diverse emblems in deep cobalt blue. Carved stand. K'ang-hsi period (1662-1722).

Height, 6½ inches.

34—SMALL CYLINDRICAL BLUE AND WHITE BOTTLE

Decorated in two shades of underglaze blue with a jardinière of flowers and flying birds. K'ang-hsi period (1662-1722).

Illustrated

Height, 5¼ inches.

35—GOURD-SHAPED BLUE AND WHITE BOTTLE

Intricate floral design in purplish blue. K'ang-hsi period (1662-1722).

Height, 6¾ inches.

36—BLUE AND WHITE CYLINDRICAL VASE

Pure white, thin hard paste. Beautiful pencil decoration of lotus flowers amid leafy scrolls. *Mark: Ta Ching Hsüan-tê nien chih*, within a double ring. K'ang-hsi period (1662-1722).

Height, 5½ inches.

37—TWO BLUE AND WHITE COVERED OVOID JARS

Divided into six panels by moulded vertical lines, containing *Lange Lijsen* (or "Long Elizas," a name given to a certain type of women's figures), and with jardinières of flowers alternating. *Mark: Yu* (jade). K'ang-hsi period (1662-1722).

Height, 6 inches.

38—SMALL BLUE AND WHITE CYLINDRICAL VASE

Soft paste. Two literary ladies, with a jardinière of flowers and emblems, painted in delicate blue, form the decoration. A piece of rare beauty. *Mark: Ch'eng Hua nien chih*. K'ang-hsi period (1662-1722).

Illustrated

Height, 4¾ inches.

39—SMALL BLUE AND WHITE CYLINDRICAL VASE

With an elaborate decoration in beautiful blue *po-ku* emblems. K'ang-hsi period (1662-1722).

Illustrated

Height, 4¾ inches.

40—BLUE AND WHITE MINIATURE CYLINDRICAL VASE

Soft paste. Coated with an ivory white crackled glaze, and decorated with the "Long Eliza" motive in brilliant underglaze blue. *Mark: Yu* within two rings. K'ang-hsi period (1662-1722).

Height, 4½ inches.

41—SMALL BLUE AND WHITE VASE

Graceful pear shape. Decorated with flowering shrubs in deep blue on a brilliant white ground. K'ang-hsi period (1662-1722).

Illustrated

Height, 6½ inches.

42—BLUE AND WHITE SMALL GALLIPOT

With silver stopper. Two rows of panels containing "Long Elizas" and flowers. Carved stand. *Mark: A leaf.* K'ang-hsi period (1662-1722).

Height, 4½ inches.

43—BLUE AND WHITE LOTUS-SHAPED CUP

With waved rim. On the outside are two tiers of panels containing flowers; inside, four single sprays of flowers; on the bottom is a bird with flowers within a ring. K'ang-hsi period (1662-1722).

Height, 2½ inches; diameter, 4½ inches.

44—BLUE AND WHITE BOWL

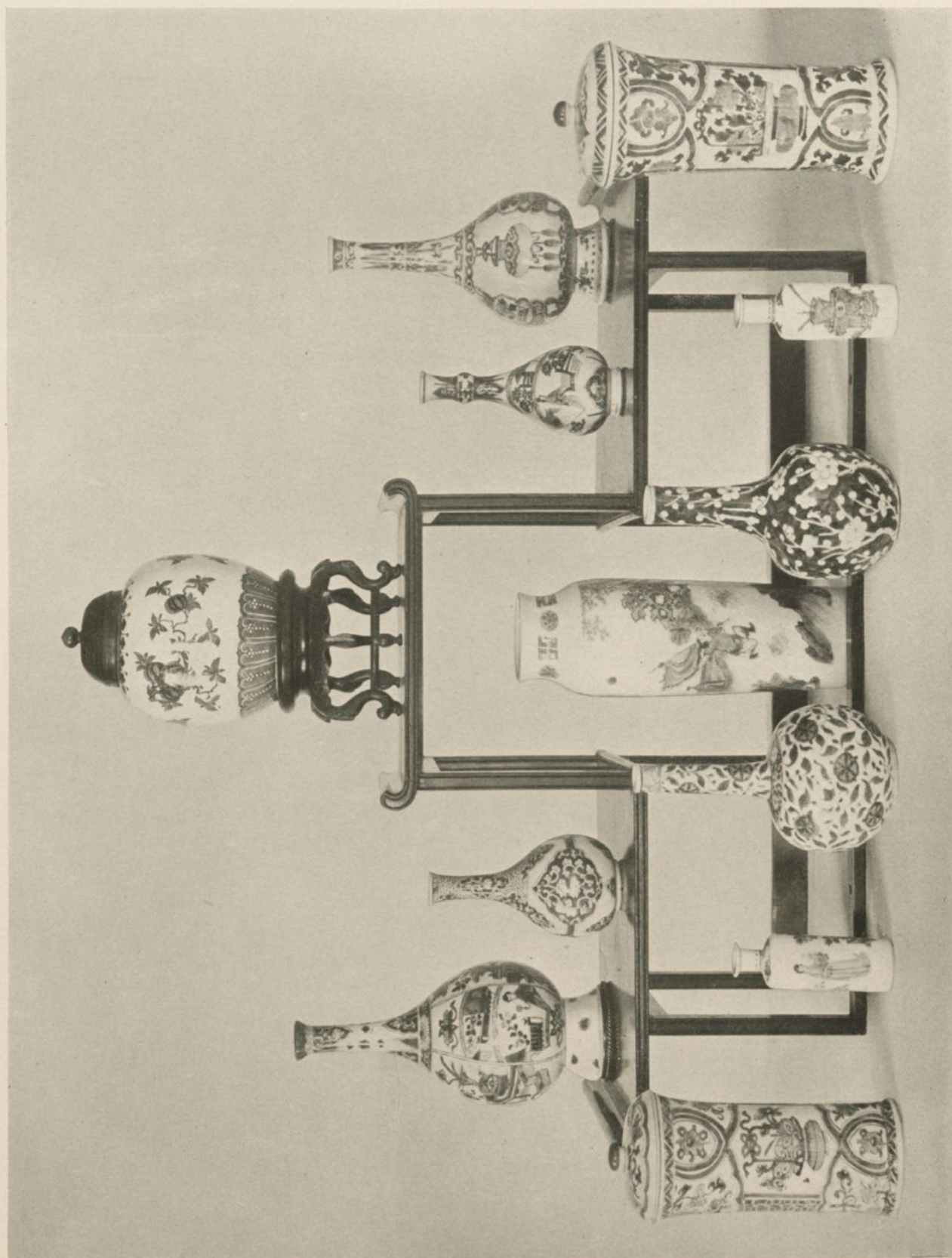
With dentilated edge. Panels slightly raised around the base and forming a lotus flower, contain flowers and fruits. Above are literary ladies in the pursuit of the four liberal arts. Around the edge is a border of conventionalized lotus flowers and inside on the bottom is a circle. *Mark: Ta Ching K'ang-hsi nien chih,* within a double ring. K'ang-hsi period (1662-1722).

Height, 3 inches; diameter, 5¾ inches.

45—TWO BLUE AND WHITE BOWLS

Outside, eleven slightly raised panels, containing flowering sprays, above *Shou-Lao*, the god of longevity, and the ten other divine personages: *Chung-Li*, carrying in his hand a fly-whisk; *Han-Seangtsze* playing upon the flute, etc. Inside, on the bottom, is depicted *Chung-K'w'li*, a legendary personage, attended by a bat, the symbol of happiness. *Mark: Ta Ming Ch'êng-hua nien chih,* within a double ring. K'ang-hsi period (1662-1722).

Height, 3¼ inches; diameter, 6¼ inches.



257

124

89

55

107

267

268

76

62

38

259

258

46—BLUE AND WHITE COVERED BOWL

Bowl and cover are decorated with a conventional aster design in a deep sapphire blue. The rim of the cover is touched with *tsu-chin* of brownish old gold tone. K'ang-hsi period (1662-1722).

Height, 4 inches; diameter, 4 inches.

47—BLUE AND WHITE MINIATURE VASE

Pear-shaped. Incense burner and diverse emblems. K'ang-hsi period (1662-1722).

Height, 6 inches.

48—TWO SMALL BLUE AND WHITE PEAR-SHAPED VASES

Decorated with flowers in panels. K'ang-hsi period (1662-1722).

Height, 5¼ inches.

49—BLUE AND WHITE BOTTLE

Of graceful shape, with a silver cover. It is coated with pure white glaze and decorated with tastefully arranged sprays of flowers. *Mark:* A leaf. K'ang-hsi period (1662-1722).

Height, 6½ inches.

50—TWO BLUE AND WHITE BOTTLES

With swelling necks. Each has a silver stopper of Dutch work, engraved with a chain hanging down and fastened to a ring around the ornament which is in dull blue. K'ang-hsi period (1662-1722).

Height, 7 inches.

51—BLUE AND WHITE PERFUME SPRINKLER

The upper part is painted with flowers, emblems and a band of ornament in blue underglaze, the lower portion with a broad band of deep yellow. K'ang-hsi period (1662-1722).

Height, 8 inches.

52—BLUE AND WHITE PERFUME SPRINKLER

Below a *ju-i* head border are leaf-shaped medallions with floral scrolls. The neck is decorated with peacock-feathers. K'ang-hsi period (1662-1722).

Height, 7 inches.

53—SMALL BLUE AND WHITE VASE

With short neck and spreading mouth. Six vertical lotus-petal-shaped panels are painted in two shades of opaque blue with *Lange Lijsen* and *jardinières* of flowers. *Mark:* *Yu*. K'ang-hsi period (1662-1722).

Height, 6½ inches.

54—BLUE AND WHITE ROSE-WATER SPRINKLER

Adorned with flowers in petal-shaped panels. K'ang-hsi period (1662-1722).

Height, 8 inches.

55—BLUE AND WHITE PEAR-SHAPED VASE

With bulbous neck. Fan device with literary ladies and flowers adorn the centre; below and above are foliated borders. A very charming specimen of the period. (From Blenheim Palace.) K'ang-hsi period (1662-1722).

Illustrated

Height, 6½ inches.

56—BLUE AND WHITE PERFUME SPRINKLER

Below a *ju-i* head border are leaf-shaped medallions with floral scrolls; the neck is decorated with peacock feathers. K'ang-hsi period (1662-1722).

Height, 6¼ inches.

57—BLUE AND WHITE OCTAGONAL BOWL

With silver mount and handle. Eight pierced panels are framed in two shades of blue by geometrical and *ju-i* head bands. K'ang-hsi period (1662-1722).

Height, 2¼ inches; diameter, 4½ inches.

58—BLUE AND WHITE TEAPOT

With gilt bronze mount, and cover attached by chains to the handle and spout. Decoration of lotus and "Buddha's hand" in purplish blue. K'ang-hsi period (1662-1722) (the metal work is of the same time, and is probably Dutch, but perhaps English).

Height, 5¼ inches.

59—BLUE AND WHITE WINE EWER

With top, handle and spout, and with gilt metal mount. Painted in light blue on the body are landscapes, and also plant forms in three borders, with other plant forms in a border at the neck and in one at the base. A Ming piece; first half of Seventeenth Century.

Height, 8½ inches.

60—BLUE AND WHITE WINE POT

With handle. Divided by transverse moulded lines into six panels, which are covered profusely with flowers and leafage. K'ang-hsi period (1662-1722).

Height, 7 inches.

61—BLUE AND WHITE INCENSE BURNER

With metal mount. Decorated with floral wreaths. The blue of the pierced top is a shade deeper than that of the lower part. K'ang-hsi period (1662-1722).

Height, 6½ inches.

62—BLUE AND WHITE BOTTLE-SHAPED VASE

With linked petal-shaped medallions. The neck has bands of ornament and petal-shaped reserves on a reticulated ground. Carved stand. K'ang-hsi period (1662-1722).

Illustrated

Height, 6¼ inches.

63—BLUE AND WHITE OVIFORM VASE

With pyramidal base and trumpet mouth. Decorated in delicate blue with a legendary scene, showing one of the Arhats, *Po-sho-lo*, attended by a crouching tiger and two priests. The execution is of superior workmanship. *Mark: Ch'êng-hua nien chih*, within a double ring. K'ang-hsi period (1662-1722).

Height, 8½ inches.

64—BLUE AND WHITE SMALL OVOID JAR

With cover. Floral arabesques run between bands of ornament. *Mark: A palm-leaf with fillets.* K'ang-hsi period (1662-1722).

Height, 5¾ inches.

65—BLUE AND WHITE BOTTLE-SHAPED VASE

With trumpet mouth. It bears bands of archaic scrolls and flowers and has a border of sweet-flag leaves. Ch'ien-lung period (1736-1795).

Height, 6¾ inches.

66—BLUE AND WHITE OVOID JAR

Divided transversely between a narrow border at the base and two at the neck into narrow panels, which are moulded in the paste and contain flowers in cross-hatched purplish blue. K'ang-hsi period (1662-1722).

Height, 6¼ inches.

67—BLUE AND WHITE OVOID JAR

With cover. Decorated with blossoms and lozenges between leaf-shaped reserves. K'ang-hsi period (1662-1722).

Height, 6½ inches

68—TWO BLUE AND WHITE BEAKERS

With borders of floral ornament and emblems. K'ang-hsi period (1662-1722).

Height, 6 inches.

69—TWO BLUE AND WHITE OVOID JARS

With caps. Decorated in intense blue, with borders of floral ornament and with single lotus blossoms and lozenges. K'ang-hsi period (1662-1722).

Height, 7 inches.

70—TWO BLUE AND WHITE BOWLS

With waved edges. Inside, three asters on a scroll ground; outside, fourteen panels with asters and leaves. K'ang-hsi period (1662-1722).

Height, 2¾ inches; diameter, 6 inches.

71—BLUE AND WHITE SMALL JAR

With cover. It has four panels containing flowers. K'ang-hsi period (1662-1722).

Height, 7¾ inches.

72—TWO BLUE AND WHITE BOTTLE-SHAPED VASES

Painted in deep brilliant blue with horsemen riding along a river bank. One vase has a stand. K'ang-hsi period (1662-1722).

Height, 7½ inches.

73—BLUE AND WHITE CYLINDRICAL VASE

With short neck and spreading lip. Between palmated borders are Buddhist emblems and symbols of happiness. K'ang-hsi period (1662-1722).

Height, 7 inches.

74—BLUE AND WHITE PEAR-SHAPED BOTTLE

Linked medallions with flowers form the centre with floral ornament around the shoulder and neck. *Mark:* A leaf. K'ang-hsi period (1662-1722).

Illustrated

Height, 7 inches.

75—BLUE AND WHITE COVERED BOWL

Both decorated with petal-shaped panels containing flowers in cross-hatched blue. *Mark:* A leaf on the top of the cover. K'ang-hsi period (1662-1722).

Height, 5½ inches.

76—BLUE AND WHITE SPHERICAL BOTTLE

With cylindrical neck. Decorated with scrolls and flowers in brilliant cobalt under the glaze. Apparently one of the Chinese copies after a Delft vase, which in its turn had been influenced by a Chinese original.

Mark: A "D" or "G." According to the late Philipp Sichel (see page 5 of the Catalogue of the Morgan Collection of Chinese Porcelains) this is a "D" and means Delft. K'ang-hsi period (1662-1722).

Illustrated

Height, 7¾ inches.

77—BLUE AND WHITE OVOID JAR

With wooden cover. Floral decoration. K'ang-hsi period (1662-1722).

Height, 7 inches.

78—BLUE AND WHITE VASE

With globular body, trumpet mouth and pyramidal base. Decorated with flowers and scrolls. Ch'ien-lung period (1736-1795).

Height, 7 inches.

79—BLUE AND WHITE FLUTED JUG

With cover and handles. Floral design of the Nineteenth Century.

Height, 6¾ inches.

80—TWO BLUE AND WHITE VASES

With tubular handles on neck for hanging. Decoration of scrolls and palmated borders. Nineteenth Century.

Height, 7 inches.

81—BLUE AND WHITE COVERED JAR

Cylindrical shape. Decoration of "Long Elizas" and flowering plants in petal-shaped panels. *Mark:* Yu, within a double ring. K'ang-hsi period (1662-1722).

Height, 7¾ inches.

82—TWO BLUE AND WHITE HEXAGONAL BOTTLES

With blue reserves between palmated borders. K'ang-hsi period (1662-1722).

Height, 6½ inches.

83—BLUE AND WHITE DOUBLE BOTTLE

The necks are twisted and the decoration is of plants, flowers and leafage in underglaze blue. K'ang-hsi period (1662-1722).

Height, 8 inches.

84—BLUE AND WHITE SMALL OVIFORM JAR

With cover. *Lange Lijsen* and flowering shrubs in panels appear below sprays of flowers. *Mark:* Ta Ming Chia-Ching nien chi (made in the reign of Chia-Ching of the Great Ming Dynasty). (Apocryphal.) K'ang-hsi period (1662-1722).

Height, 5½ inches.

85—BLUE AND WHITE BOTTLE-SHAPED VASE

Painted in deep brilliant blue, with horseman riding along a river bank. K'ang-hsi period (1662-1722).

Height, $7\frac{1}{2}$ inches.

86—BLUE AND WHITE OVOID JAR

Between bands of arabesques and floral scrolls are leaf and lozenge-shaped reserves containing flowers and scrolls, delicately painted in light blue. *Mark*: A leaf with fillets. K'ang-hsi period (1662-1722).

Height, $5\frac{1}{4}$ inches.

87—BLUE AND WHITE BOTTLE-SHAPED VASE

With short neck and spreading mouth. Decoration of flowers, emblems and sceptre head borders in underglaze blue with white reserve. K'ang-hsi period (1662-1722).

Height, 8 inches.

88—BLUE AND WHITE SMALL BEAKER

Decorated with the *pa pao* (the Eight Precious Things), and other emblems. K'ang-hsi period (1662-1722).

Height, $6\frac{1}{2}$ inches.

89—BLUE AND WHITE WINE POT

Ovoid, with handle. Painted in full blue with Amazons hunting rabbits. *Mark*: *Yu*. K'ang-hsi period (1662-1722).

Height, $6\frac{1}{2}$ inches.

90—QUADRILATERAL BOTTLE

With wooden cover. Decorated with the nelumbium lotus and flying bats, moulded in low relief on a background of dull blue. Ch'ien-lung period (1736-1795).

Height, $5\frac{1}{2}$ inches.

91—BLUE AND WHITE WINE JUG

With European mounting of gilt metal. Divided horizontally into three sections, containing floral scrolls in deep brilliant blue. Ming; first half of Seventeenth Century.

Height, 9 inches.

92—BLUE AND WHITE BOWL, SEMI-EGGSHELL

Decorated in fine blue, with two scenes to all appearances depicting incidents of a novel. The inner rim bears a brocaded border. In the central circle on the bottom is a sleeping musician under a fir tree, his instrument lying near. An uncommonly beautiful specimen of the blue and white painting. Carved stand. *Mark*: *Ta Ming Ch'êng-hua nien chih*. K'ang-hsi period (1662-1722).

Height, 3 inches; diameter, $6\frac{1}{4}$ inches.

93—BLUE AND WHITE BOWL, SEMI-EGGSHELL

Painted on the outside in soft blue, with ladies and playing boys on the rim, and with emblems. Inside, a similar decoration, with playing boys in the central circle, and a brocaded border around the rim, and white reserves containing emblems. Most beautiful example. *Mark: Ta Ming K'ang-hsi nien chih.* K'ang-hsi period (1662-1722).

Height, 3 inches; diameter, 6¼ inches.

94—BLUE AND WHITE CYLINDRICAL VASE

With receding base. Decoration showing a hermit in a mountainous landscape. K'ang-hsi period (1662-1722).

Height, 7½ inches.

95—BLUE AND WHITE OVOID JAR

With silver mounted rim and stopper of Dutch workmanship. Decorated in grayish blue, with female figures in a landscape containing a palm tree. K'ang-hsi period (1662-1722).

Height, 7 inches.

96—BLUE AND WHITE JAR

With wooden cover, having a Japanese *Orjume* button. *Po-ku* emblems in white reserve on a background of cracked ice filled with *mei* blossoms. K'ang-hsi period (1662-1722).

Height, 9 inches.

97—BLUE AND WHITE BOTTLE-SHAPED VASE

Ju-i head borders around the shoulder and a central decoration of linked petal-shaped medallions filled with flowers. Carved stand. K'ang-hsi period (1662-1722).

Height, 7½ inches.

98—TWO BLUE AND WHITE COVERED OVOID JARS

Fluted medallions, containing emblems between bands of floral ornament. K'ang-hsi period (1662-1722).

Height, 7 inches.

99—THREE BLUE AND WHITE OVOID JARS

With caps. Decoration of linked medallions and bands of ornament. K'ang-hsi period (1662-1722).

Height, 7 inches.

100—TWO BLUE AND WHITE BEAKER-SHAPED VASES

Blue reserves, with floral ornament between conventional borders of palmations. K'ang-hsi period (1662-1722).

Height, 7 inches.

101—BLUE AND WHITE OVOID VASE

With short wide neck and spreading mouth. Rice-colored crackle and decorated in intense blue. Carved stand. K'ang-hsi period (1662-1722).

Height, 6½ inches.

102—BLUE AND WHITE GALLIPOT

Decorated with three tiers of panels, containing plants and landscapes. K'ang-hsi period (1662-1722).

Height, 7¼ inches.

103—BLUE AND WHITE BOWL

With dentated edge. Decorated outside and inside with conventional lotus designs and scroll work. *Mark: Ta Ming Hsüan-tê nien chih.* K'ang-hsi period (1662-1722).

Height, 3¾ inches; diameter, 7½ inches.

104—BLUE AND WHITE BOWL, SEMI-EGGSHELL

On the outside phoenixes and dragons pursuing the jewel of omnipotence, amidst fire emblems. Inside, a conch-shell with emblems; on the rim, inside, a border of clouds. A beautiful example of the period. Carved stand. *Mark: Four-legged incense burner within two rings.* K'ang-hsi period (1662-1722).

Height, 3¾ inches; diameter, 7¾ inches.

105—BLUE AND WHITE BOTTLE-SHAPED VASE

With tall slender neck. Decorated with lions sporting with brocaded balls. The peculiar greenish blue is no doubt an unpremeditated baking. K'ang-hsi period (1662-1722).

Height, 7½ inches.

106—BLUE AND WHITE OVOID JAR

With cover. Four panels decorated with flowers and emblems alternating, beautifully executed in brilliant underglaze blue. K'ang-hsi period (1662-1722).

Illustrated

Height, 7½ inches.

107—BOTTLE-SHAPED HAWTHORN VASE

The cracked-ice background is painted in an intense blue, which sets off vividly the *mei* blossoms scattered over it, which are in reserve. *Mark: Ch'êng-hua nine chih* (made in the reign of Ch'êng-hua). (Apocryphal.)

Illustrated

Height, 8 inches.



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108—"RICE GRAIN" BOWL AND COVER

Round the rim, within and without, a *ju-i* head border. The base has a border in the shape of a conventional chrysanthemum blossom. Inside on the bottom of both bowl and cover, a medallion containing *Shou* characters and bats, symbols of longevity and happiness. The remainder of the body is covered with a rice pattern, pierced and filled in with glaze which is translucent when the vessel contains a fluid, or is seen against the light. Carved stand in the shape of a lotus flower. *Mark*: A blue seal, "*Ta Ch'ing Ch'ien-lung nien chih.*" Ch'ien-lung period (1736-1795).

Height, 2 inches; diameter, 4½ inches.

109—TALL COVERED JAR

Beautifully painted decoration, in brilliant blue, of flowers and leafy scrolls, with a tiger lily motive. *Mark*: A leaf within a double ring. K'ang-shi period (1662-1722).

Illustrated

Height, 7½ inches.

110—TWO BLUE AND WHITE PEAR-SHAPED VASES

Floral decoration and bands of sceptre head scrolls. K'ang-hsi period (1662-1722).

Height, 9 inches.

111—BLUE AND WHITE QUADRILATERAL VASE

Four panels containing flowers painted in two shades of blue. Ch'ien-lung period (1736-1795).

Height, 9 inches.

112—TWO BLUE AND WHITE VASES

Gourd-shaped, with tall slender tubular necks. Decoration of the "Hundred Antiques" and other emblems. K'ang-hsi period (1662-1722).

Height, 10½ inches.

113—BLUE AND WHITE BEAKER-SHAPED VASE

Intricate decoration in bright blue of flowers, leafy scrolls and birds. K'ang-hsi period (1662-1722).

Height, 7½ inches.

114—THREE BLUE AND WHITE JARS

Oviform, with hat-shaped covers. Intricate decoration in bright blue of flowers, leafy scroll and birds. *Mark*: A jewel (indistinct), within a double ring. K'ang-hsi period (1662-1722).

Height, 9 inches.

115—BLUE AND WHITE BOTTLE-SHAPED VASE

With slightly spreading mouth. A border of sweet-flag leaves and *ju-i* heads above the motive called *Shi-tzu kun hsiu chiu* (sporting lions and nebulae). Carved stand. K'ang-hsi period (1662-1722).

Height, $7\frac{1}{4}$ inches.

116—BLUE AND WHITE FLUTED VASE

With chimæra handles. Floral decoration in deep blue. Nineteenth Century.

Height, 9 inches.

117—TWO BLUE AND WHITE WINE JUGS

With covers. Divided vertically into panels enclosing flowers. Reveal Persian influence. Nineteenth Century.

Height, $10\frac{1}{2}$ inches.

118—BLUE AND WHITE OVOID JAR

With cover. Decoration of emblems and palmated borders, pencilled in cobalt blue of opaque quality. K'ang-hsi period (1662-1722).

Height, 6 inches.

119—BLUE AND WHITE OVOID JAR

On the body of brilliant white are circular medallions filled in with chrysanthemums, between bands of floral scrolls; a similar but smaller band at the neck, and a still smaller one at the base. K'ang-hsi period (1662-1722).

Height, 7 inches.

120—BLUE AND WHITE VASE

With slender ovoid body and short neck. Painted in dull blue, with a mythical scene showing *Si Wang Mu*, Queen of the Genii, riding upon a phoenix, and other personages. K'ang-hsi period (1662-1722).

Height, 9 inches.

121—TWO BLUE AND WHITE HEXAGONAL VASES

Bottle-shaped. The elongated necks are painted in two shades of underglaze blue with literary ladies, various ornaments, emblems and flowering plants, and a border design to conform. K'ang-hsi period (1662-1722).

Height, $11\frac{1}{2}$ inches.

122—BLUE AND WHITE BOTTLE-SHAPED VASE

Globular body, with tall tubular neck. Decoration of large chrysanthemum flowers and leafy scrolls painted in dark blue. Mark: A leaf within two rings. K'ang-hsi period (1662-1722).

Height, 9 inches.



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123—BLUE AND WHITE GALLIPOT

Entirely covered with a conventional chrysanthemum design and foliations. K'ang-hsi period (1662-1722).

Height, 8 inches.

124—BLUE AND WHITE BOTTLE-SHAPED VASE

Of graceful form. Decoration of Buddhist emblems of happy augury and palmettes. *Mark:* A lozenge within a double ring. K'ang-hsi period (1662-1722).

Illustrated

Height, 10 inches.

125—BLUE AND WHITE CYLINDRICAL VASE

Decorated with sprays of flowers between palmated borders in opaque blue on a brilliant white ground. Carved stand. K'ang-hsi period (1662-1722).

Height, 9 inches.

126—BLUE AND WHITE GINGER JAR

With cover. Two petal-shaped reserves, containing a *kylin* (unicorn) and emblems, and upon a cracked-ice ground *mei* (the so-called Hawthorn, in reality winter-blooming plum tree) blossoms in reserve. Carved stand. K'ang-hsi period (1662-1722).

Height, 8¼ inches.

127—BLUE AND WHITE OVOID GINGER JAR

With cover and stand. The jar is decorated with a boating scene in deep blue. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 11 inches.

128—BLUE AND WHITE HAWTHORN JAR

Branches of *mei* flowers emerging straight from the base, and a *ju-i* head border along the rim in reserve on an opaque blue ground marked to represent cracking ice. *Mark:* A double ring. Late K'ang-hsi period (1662-1722).

Height, 10½ inches.

129—BLUE AND WHITE CLUB-SHAPED VASE

Decorated in brilliant underglaze blue with a scene representing the immortal Genii and their attendants. On the reverse is an inscription consisting of 43 characters, including the diagrams of famous maxims of ancient Chinese Philosophy and the *Ying-Yang* symbol. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 15½ inches.

130—LARGE BLUE AND WHITE BEAKER

In rectangular leaf-shaped white reserves are various emblems, and upon a cracked ice ground of deep blue are prunus blossoms in reserve. K'ang-hsi period (1662-1722).

Height, 17½ inches.

131—TWO BLUE AND WHITE BEAKER-SHAPED VASES

With flaring mouths and bases. In oblong panels, which are divided horizontally by floral bands, are landscapes and mountain views. Floral borders around mouth and base. *Mark:* A leaf. K'ang-hsi period (1662-1722).

Height, 14½ inches.

132—TWO BLUE AND WHITE COVERED JARS

Panel decoration of landscapes, flowers and birds finely painted in underglaze blue; encircling the shoulder and foot are leaf designs and sprays of flowers. The covers are decorated to conform with the borders. The remainder of the surface is covered with flowers and leafage. *Mark:* A leaf. Late K'ang-hsi period (1662-1722).

Height, 16½ inches.

133—BLUE AND WHITE COVERED JAR

To match the preceding. *Mark:* A leaf. Late K'ang-hsi period (1662-1722.)

Height, 16½ inches.

134—BLUE AND WHITE HAWTHORN JAR

Oviform, with slightly spreading base. On the bright blue cracked-ice ground are branches with prunus blossoms and buds outlined in reserve. A *ju-i* head band is round the rim of the short neck. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 10¼ inches.

135—TWO BLUE AND WHITE FLOWER JARS

Their white panels are decorated with various ornaments and emblems and *mei* blossoms in reserve on a cracked-ice ground. K'ang-hsi period (1662-1722).

Height, 7 inches; diameter, 9¼ inches.

136—TWO BLUE AND WHITE VASES

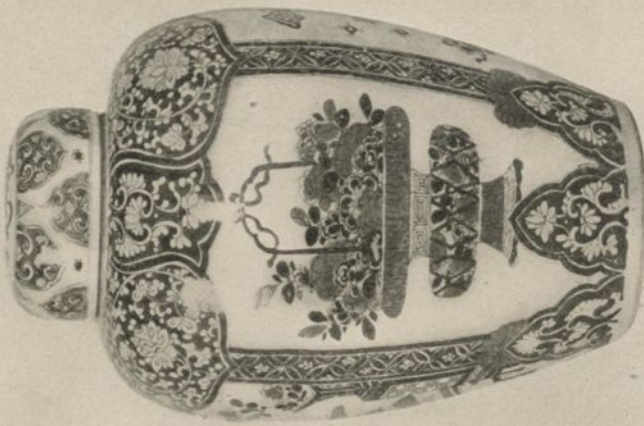
With slightly spreading mouth and base. Tall, graceful oviforms, their entire outer surface is covered with petal-shaped panels, modelled in low relief and decorated in two shades of underglaze blue, with landscape views, equestrian figures and mountain scenery. *Mark:* A leaf within a double ring. K'ang-hsi period (1662-1722).

Illustrated

Height, 16 inches.



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137—LARGE BLUE AND WHITE OVIFORM VASE

With two butterfly handles on shoulder. Decorated in brilliant underglaze blue, with two phœnixes and branches of large peonies. Round the foot is a band of gadroons and encircling the mouth is a border of *ju-i* heads. Nineteenth Century.

Height, 13½ inches.

138—BLUE AND WHITE VASE

Oviform, with short wide neck and pyramidal base. Modelled after an ancient bronze vessel. Between borders of palmettes and *ju-i* heads are two beautifully drawn river scenes in panels painted in brilliant opaque blue on a white ground. These panels are surrounded by a Greek fret pattern. Carved stand. *Mark: Ta Ming Ch'êng-hua nien chih* (made in the reign of Ch'êng-hua of the great Ming Dynasty). (Apocryphal.) K'ang-hsi period (1662-1722).

Illustrated

Height, 13 inches.

139—LARGE BLUE AND WHITE OVOID JAR

With cap-shaped cover. Four foliated panels decorated with emblems, a young scholar surveying the landscape, and other designs painted in fine underglaze blue. The spaces between the reserves are embellished with tree peonies and lotus plants in bloom. *Mark: Hua, in blue.* K'ang-hsi period (1662-1722).

Height, 13 inches.

140—LARGE BLUE AND WHITE JAR

With hat-shaped cover. Graceful oviform, with short neck and spreading base. It is decorated with two shades of underglaze blue; in four upright petal-shaped panels are the flowers of the four seasons, storks, and other designs. The intervals are covered with floral scrolls and fret patterns. Late K'ang-hsi period (1662-1722).

Illustrated

Height, 19½ inches.

141—TWO BLUE AND WHITE JARS

Tall oviforms, with short necks and spreading bases. In six foliated panels, which are modelled in slight relief, are river views and mountain scenery painted in deep cobalt blue. Bands of petal designs, also in slight relief, are in conformity with the main decoration. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 14¾ inches.

142—BLUE AND WHITE CLUB-SHAPED VASE

Decorated in brilliant underglaze blue on a brilliant white ground, depicting a gathering of dignitaries and presentation of precious gifts. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Illustrated

Height, 18 inches.

143—BLUE AND WHITE TEMPLE JAR

With original hat-shaped cover. Beautifully painted decoration of lotus in bloom, brocade balls with ribbon fillets and storks. *Mark:* A double ring. Late K'ang-hsi period (1662-1722).

Illustrated

Height, 16¾ inches.

144—LARGE BLUE AND WHITE JAR

With cap-shaped cover. Tall oviform. In four reserve upright panels are emblems, ornaments and baskets of flowers; the "Hundred Antiques." Round the shoulder and foot are floral and leaf scrolls in reserve within sceptre head panels on an opaque blue ground. K'ang-hsi period (1662-1722).

Illustrated

Height, 15½ inches.

145—BLUE AND WHITE CLUB-SHAPED VASE

Decoration of equestrian and other figures in clouded blue. *Mark:* A double ring. Nineteenth Century.

Height, 18 inches.

146—LARGE BLUE AND WHITE BOTTLE

Wooden stopper. In spiral-shaped panels formed by a slightly raised rim, which are touched with *tsu-chin* of brownish old-gold tone, is a

decoration in deep cobalt blue, and in reserve swastika fret are wave designs and arabesques. Persian influence shown. K'ang-hsi period (1662-1722).

Height, 16 inches.

147—LARGE BLUE AND WHITE HAWTHORN JAR

Oviform. In six reserve panels are the "Hundred Antiques," and on a cracked-ice ground are clusters of the *mei* blossom. Has *ju-i* head border around the rim. *Mark*: A double ring. K'ang-hsi period (1662-1722).

Height, 15 inches.

148—BLUE AND WHITE VASE

Oviform, with tall tubular neck and spreading base. Decorated in brilliant underglaze blue with a garden scene depicting groups of scholars engaged in the pursuit of the four liberal arts, chess, music, calligraphy and painting. K'ang-hsi period (1662-1722).

Illustrated

Height, 17½ inches.

149—VERY LARGE BLUE AND WHITE BOWL

The outer surface and a central medallion inside are decorated in brilliant opaque blue, with a conventional scroll of lotus with large blossoms, which display in each flower the cup-shaped fruit. *Mark*: *Ta Ch'ing K'ang-hsi nien chih* (made in the reign of K'ang-hsi of the great Ch'ing Dynasty), within two rings. K'ang-hsi period (1662-1722).

Height, 7¼ inches; diameter, 15½ inches.

BLUE AND WHITE PLATES

150—BLUE AND WHITE PLATE

Deep shape, edged with a brown lustre glaze. Powder-blue ground with five reserve panels containing flowers of the four seasons in underglaze blue. *Mark*: A lozenge, with fillets within a double ring, in underglaze blue. K'ang-hsi period (1662-1722).

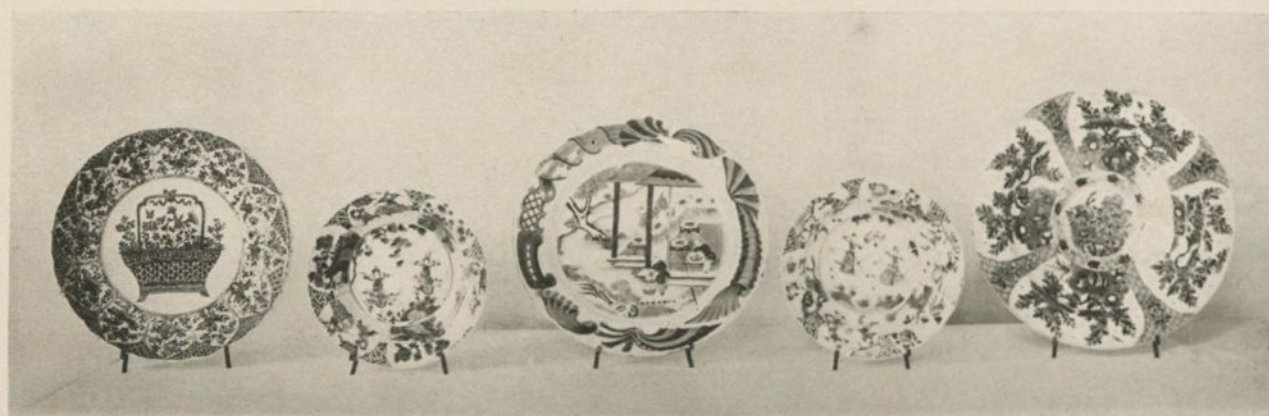
Diameter, 8½ inches.

151—BLUE AND WHITE PLATE

In the central medallion is an interior view, with figures of Chinese ladies, and representing the presentation of birthday gifts. On the border are panels of figure subjects, and fret and wave patterns. *Mark*: *Ta Ch'ing K'ang-hsi nien chih* within a double ring. K'ang-hsi period (1662-1722).

Illustrated

Diameter, 10½ inches.



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152—BLUE AND WHITE PLATE

Opaque blue ground, with reserve decoration of phoenixes, lotus and scrolls. *Mark*: A *lien moutan* (fruit of the peony?) (or a double fish?) within a double ring.

Diameter, 10½ inches.

153—TWO BLUE AND WHITE PLATES

Deep forms, with wavy edges. The decoration in the central medallion is a variation of the well-known "love-chase" motive. On the border are six panels containing hunting scenes and flowering plants, framed by swastika triangles. On the outer surface are emblems and floral scrolls. *Mark*: *Ta Ch'ing K'ang-hsi nien chih*, within a double ring. K'ang-hsi period (1662-1722).

Illustrated

Diameter, 10¼ inches.

154—BLUE AND WHITE PLATE

Of thin hard paste, which is coated with an ivory-white crackled glaze. In the centre is a decoration in underglaze blue representing a young man instructing a boy. The border decoration consists of clusters of pomegranates in reserve panels and diaper patterns. On the outer surface are rocks and fishing scenes. Outside on the rim are rocks and fishermen. *Mark*: *Ta Ming Ch'eng-hua nien chih*, within three rings. (Apocryphal.) K'ang-hsi period (1662-1722).

Illustrated

Diameter, 11½ inches.

155—TWO BLUE AND WHITE PLATES

The borders are decorated with shell forms of European design. In the centre is a decoration illustrating the culture and the use of tea. These two specimens are similar in design to the set of plates Number 205 of the Catalogue and were undoubtedly made for the European market. *Mark*: An European cypher underneath the base. Chia-ch'ing period (1796-1820).

Diameter, 11¼ inches.

156—BLUE AND WHITE LARGE PLATE

The decoration in the centre represents a horseman with a boy attendant carrying the sword and other belongings of his master. The border is decorated with six reserve panels containing flowers, and these are intercepted by fret and other patterns. On the under-border are mountainous landscapes. *Mark: Ta Ming Ch'êng-hua nien chih*, within a double ring. K'ang-hsi period (1662-1722).

Diameter, 12½ inches.

157—BLUE AND WHITE PLATE

A border of Chinese landscape in panels frames a scene, apparently copied from a European engraving, which shows musicians dressed in the style of Louis XIV; a lady playing the dulcimer, one man playing the flute and another the lute. Late Seventeenth Century. Two plates similar to this one are in the J. Pierpont Morgan Collection, Metropolitan Museum of Art, Numbers 470-471. K'ang-hsi period (1662-1722).

Diameter, 13½ inches.

158—LARGE BLUE AND WHITE DEEP PLATE

Fluted pattern. In the central medallion is a decoration of flowering trees, and the border design consists of *ju-i* head panels filled with flowers. On the outside are sprays of flowers. *Mark: A lotus within a double ring.* K'ang-hsi period (1662-1722).

Diameter, 13½ inches.

159—BLUE AND WHITE PLATE

With concave panels and scalloped edge. Decoration of asters in deep underglaze blue. K'ang-hsi period (1662-1722).

Diameter, 13 inches.

160—BLUE AND WHITE DEEP PLATE

Early Kutari. Scalloped brown rim. Decorated with figures, boating scenes, a river landscape, and other designs in two shades of blue. About 1750. Has mark.

Diameter, 13 inches.

161—LARGE BLUE AND WHITE PLATE

The central medallion contains vases and other ornaments, with flowers and peacock feathers. A double border is of floral and scroll design. *Mark: A square seal within a double ring.* K'ang-hsi period (1662-1722).

Diameter, 14 inches.

162—TWO LARGE BLUE AND WHITE DEEP PLATES

Decorated with interior and garden scenes painted in brilliant underglaze blue. An inner border has reserve panels of emblems, intercepted with fret patterns, and the outer border is decorated with pine, bamboo and prunus blossoms. Chia-ch'ing period (1796-1820).

Diameter, 15¼ inches.

163—LARGE BLUE AND WHITE PLATE

Decorated with a scene representing the sorting of tea leaves. The border design is of shell patterns. *Mark:* European cypher under base (?). K'ang-hsi period (1662-1722).

Illustrated

Diameter, 15¼ inches.

164—LARGE BLUE AND WHITE DEEP PLATE

Four panels containing flowering trees and rocks are framed by bands of flowered diamond diaper. Similar decoration in the central medallion. *Mark:* A square seal within a double ring. K'ang-hsi period (1662-1722).

Illustrated

Diameter, 15 inches.

165—LARGE BLUE AND WHITE PLATE

With fluted border and waved edge. A basket of flowers is in the central medallion and around the border are petal-shaped panels filled with floral patterns. *Mark:* *Ling-chih* within a double ring. K'ang-hsi period (1662-1722).

Illustrated

Diameter, 13½ inches.

166—LARGE BLUE AND WHITE DEEP PLATE

With scalloped edge. Two tiers of panels radiate star-like from the central circle which, like the panels, contains a floral design. Outside on the rim are flowering sprays. *Mark:* *Hua* within a double ring. K'ang-hsi period (1662-1722).

Diameter, 15 inches.

167—LARGE BLUE AND WHITE DEEP PLATE

Containing a jardinière of peonies; round the border are six panels of plants and flowers emerging from rocks. Late Nineteenth Century.

Diameter, 19¼ inches.

168—SMALL BLUE AND WHITE CUP AND SAUCER

Lotus-shaped floral design and landscapes in underglaze blue. *Mark:* On the cup, within a double ring, *Ta Ch'ing K'ang-hsi nien chih*; the saucer has a sacred fungus within a double ring. K'ang-hsi period (1662-1722).

169—FOUR BLUE AND WHITE CUPS AND SAUCERS

Hawthorn pattern. Panels containing emblems on a cracked-ice ground with white single prunus blossoms. *Mark* on cups and saucers: On the saucer, within a double ring, *Hsüan-tê nien chih* (1426-1435). (Apocryphal.) K'ang-hsi period (1662-1722).

170—TWO BLUE AND WHITE PLATES

The centre decorated with a duck sitting on a rock, flowers, and other designs. On the rim are ornaments in European style; on the top is an European armorial crest. *Mark*: A pair of fishes within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8 inches.

171—TWO BLUE AND WHITE PLATES

A. Waved edge. Decoration of floral designs and rabbits. *Mark*: A shell within a double ring. Nineteenth Century.

B. Deep form, with fluted border. Decorated with an intricate design of fishes, insects, flowers, and leafage. K'ang-hsi period (1662-1722).

Diameter, 8 inches.

172—THREE BLUE AND WHITE PLATES

Garden scene with ladies conversing, and children at play. *Tzu-chin* on the rim. Ch'ien-lung period (1736-1795).

Diameter, 8½ inches.

173—THREE BLUE AND WHITE PLATES

A. Two with floral decoration in dull blue. Chia-ch'ing period (1796-1820).

B. Has magnolia, insects, birds and other designs in brilliant underglaze blue. *Mark*: A square seal within a double ring. K'ang-hsi period (1662-1722).

Diameter, 9 inches.

174—THREE BLUE AND WHITE PLATES

With waved edges. Floral and panel decoration. *Mark*: A leaf within a double ring. K'ang-hsi period (1662-1722).

Diameter, 9 inches.

175—THREE BLUE AND WHITE PLATES

A. In the centre a ceremonial scene, framed by the flowers of the four seasons. The outside edge is profusely decorated with figures and flowers; the rim is touched with *tzu-chin*. Chia-ch'ing period (1796-1820).

Diameter, 8¾ inches.

B. Two plates decorated with flowers and birds in centre and border panels. *Mark*: A swastika within a double ring.

Diameter, 8½ inches.

176—TWO BLUE AND WHITE PLATES

In the centre are ladies and boys playing with crabs. The border of flowered diamond diaper is interrupted by four reserves containing the prunus, and outside on the rim is the flowering prunus. *Mark: Ta Ming Ch'êng-hua nien chih* within a double ring. K'ang-hsi period (1662-1722).

Diameter, 7¾ inches.

177—THREE BLUE AND WHITE PLATES

A. Deep plate with scalloped edge. Decoration of asters and scrolls in dark blue. K'ang-hsi period (1662-1722).

Diameter, 8½ inches.

B. Two plates with aster decoration, the flowers of the central circle being arranged in a star-shaped design. The edges are touched with *tzu-chin*. K'ang-hsi period (1662-1722).

Diameter, 9 inches.

178—THREE BLUE AND WHITE PLATES

The centre shows the so-called "love chase" motive beautifully drawn; the borders are of lotus and scroll patterns. Has marks of the Ch'êng-hua and Hsüan-tê reigns (apocryphal). K'ang-hsi period (1662-1722).

Diameter, 8 inches.

179—FOUR BLUE AND WHITE PLATES

Decorated with baskets of flowers and on the edge with floral sprays. Late Ch'ien-lung period (1736-1795).

Diameter, 8¾ inches.

180—THREE BLUE AND WHITE PLATES

With scalloped edges and sunken panels. Floral designs delicately painted in pale blue. *Mark: Ta Ch'ing K'ang-hsi nien chih* within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8 inches.

181—THREE BLUE AND WHITE PLATES

A. The rim is decorated with conventionalized lotus and leafage. In the centre is a reserve in the shape of a flower upon a ground of quatrefoil blossoms. *Mark: A square seal within a double ring.* K'ang-hsi period (1662-1722).

Diameter, 8 inches.

B. Two plates with panels containing flowers on the rim and flowers in the central circle. *Mark: A rosette within a double ring.* K'ang-hsi period (1662-1722).

Diameter, 8 inches.



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182—THREE BLUE AND WHITE PLATES

In the centre are three scholars in the pursuit of the fine arts. The rim is touched with *tsu-chin*. Chia-ch'ing period (1796-1820).

Diameter, 8¾ inches.

183—THREE BLUE AND WHITE PLATES

Thin porcelain. Decoration of garden scenes, with ladies and children, and on the borders pine, bamboo and prunus blossoms, all painted in very fine underglaze blue. *Mark: Ta Ming Ch'êng-hua nien chih* (apocryphal) within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8¼ inches.

184—FOUR BLUE AND WHITE PLATES

Thin sonorous porcelain. Decorated in cobalt blue, with a *kylin* in the central circle. Branches of pine are over the rim and on the outside border are Buddhistic emblems. *Mark: A flower within a double ring.* K'ang-hsi period (1662-1722).

Diameter, 8½ inches.

185—THREE BLUE AND WHITE PLATES

Deep form, fluted, with waved borders. In the centre is a castle with a double drawbridge, which, as well as the figures is traceable to an European theme. On the border are conventional flowers and scrolls. *Mark: Yu* within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8¼ inches.

186—THREE BLUE AND WHITE PLATES

Tree peonies, bamboo, rocks and emblems, painted in brilliant underglaze blue. Chia-ch'ing period (1796-1820).

Diameter, 9 inches.

187—FOUR BLUE AND WHITE PLATES

A. In the central circle is a nelumbium lotus and on the rim are petal-shaped reserves, containing flowers on a diaper ground. *Mark: Hua* within a double ring. Nineteenth Century.

Diameter, 8½ inches.

B. In the central medallion vases of flowers and various ornaments, and on the border panels of emblems and flowers. *Mark: A four-legged incense burner within a double ring.* K'ang-hsi period (1662-1722).

Diameter, 8¾ inches.

C. Opaque blue ground, with dragon and cloud forms in reserves.

Diameter, 8½ inches.

D. Garden scene in which are three Chinese ladies; border of floral panels and lattice work.

Diameter, 8½ inches.

188—FOUR BLUE AND WHITE PLATES

A. Two plates, of deep form, with landscapes and petal-shaped panels.
Mark: A double ring. Ch'ien-lung period (1736-1795).

Diameter, 8 inches.

B. Two plates with floral panels and cracked ice borders. Ch'ien-lung period (1736-1795).

Diameter, 8½ inches.

189—FIVE BLUE AND WHITE PLATES

With brown edges. Magnolia and plum blossom decoration. Ch'ien-lung period (1736-1795).

Diameter, 9 inches.

190—FOUR BLUE AND WHITE PLATES

Deep form. In the centre are plum blossoms and a rock. The rim is with *tsu-chin*. Ch'ien-lung period (1736-1795).

Diameter, 8½ inches.

191—FIVE BLUE AND WHITE PLATES

Thin white porcelain. Intricate design of flowers and leafage, pencilled in brilliant underglaze blue. *Mark:* A "cash" within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8 inches.

192—FOUR BLUE AND WHITE ROUND PLATES

With scalloped edges. Decoration of floral sprays on a brilliant white ground. *Mark:* *Ta Ch'ing K'ang-hsi nien chih* within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8 inches.

193—FIVE BLUE AND WHITE PLATES

In the centre are three literary ladies. On the diamond diaper border are four reserves with flowers and there are charming scenes with landscapes and figures on the underside of the border. *Mark:* *Ta Ch'ing K'ang-hsi nien chih* within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8¼ inches.

194—SIX BLUE AND WHITE PLATES

Floral decoration in pale blue. Ch'ien-lung period (1736-1795).

Diameter, 8½ inches.

195—FOUR BLUE AND WHITE DEEP DISHES

With wavy edges. The decoration is of female figures and boys, alternating with flowers. K'ang-hsi period (1662-1722).

Diameter, 7 inches.

196—SEVEN BLUE AND WHITE PLATES

Deep form. Flowers and the "Hundred Antiques" pencilled in brilliant cobalt blue. *Mark*: Leaf within a double ring.

Diameter, 8½ inches.

197—TWO BLUE AND WHITE DEEP PLATES

In the central circle are flowering plum branches emerging from a rock. On the border are six panels containing flowering plum trees and *Po-ku* emblems upon a ground of swastika pattern. *Mark*: *Yu* with a double ring. K'ang-hsi period (1662-1722).

Diameter, 9½ inches.

198—EIGHT BLUE AND WHITE PLATES

In the central circle are three men playing chess on a rocky eminence. Round the rim is a brocade border with four reserves containing flowers. On the under border are four single conventionalized orchids. *Mark*: *Ch'êng-hua nien chih* within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8¼ inches.

199—SIX BLUE AND WHITE PLATES

Thin porcelain. Decorated with figure scenes in the central circle. Swastika fret on the border, with four reserves containing sleeping scholars. On the under border are Buddhistic emblems. *Mark*: *Ta Ch'ing K'ang-hsi nien chih* within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8 inches.

200—SEVEN BLUE AND WHITE PLATES

Scalloped edges. Floral decoration in deep blue. *Mark*: *A Ling-chih*, a leaf within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8¼ inches.

201—TEN BLUE AND WHITE PLATES

Charming compositions executed in full blue. Boys acting the meeting of friends who admire scenery, and other traditional motives often met with on Chinese porcelain. The border has a decoration of floral panels and swastika fret. *Mark*: *Ta Ming Ch'êng-hua nien chih* (apocryphal). K'ang-hsi period (1662-1722).

Diameter, 8 inches.

202—SIX BLUE AND WHITE PLATES

With scalloped edges. Decorated with floral sprays in pale blue. *Mark*: *Lo* (a conch-shell) within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8 inches.

203—TEN BLUE AND WHITE PLATES

With scalloped edges. Floral panel decoration, painted in brilliant cobalt blue. K'ang-hsi period (1662-1722).

Diameter, 8¼ inches.

204—FIVE BLUE AND WHITE PLATES

In the centre a basket of flowers and on the border floral sprays, all painted in cobalt blue. Tzu-chin rim. Chia-ch'ing period (1796-1820).

Diameter 9 inches.

205—FOURTEEN BLUE AND WHITE PLATES

A. Eight flat plates. The centres are decorated with Chinese industries and domestic scenes, and the borders are of conventional designs.

Mark: European cyphers. Chia-ch'ing period (1796-1820).

B. Six deep plates to match the preceding.

Diameter, 8¾ inches.

206—TWELVE BLUE AND WHITE PLATES

Semi-eggshell. Profusely decorated with birds, flowers and rocks, pencilled in two shades of blue. *Mark:* An incense burner within a double ring. K'ang-hsi period (1662-1722).

Diameter 8¼ inches.

207—SIX BLUE AND WHITE PLATES

Deep form. In the centre are domestic scenes, on the inner border the swastika fret and floral panels, and in the outer border twigs of plum blossom, all pencilled in cobalt-blue. Chia-ch'ing period (1796-1820) or late Ch'ien-lung period (1736-1795).

Diameter, 8½ inches.

208—FIVE BLUE AND WHITE PLATES

Raised centre, framed with a wave edge and flowering sprays; the outer border consists of landscapes and pagodas; all pencilled in two shades of blue. Chia-ch'ing period (1796-1820).

Diameter, 9 inches.

209—TWELVE BLUE AND WHITE PLATES

In the centre are the Eight Taoist Immortals amid cloud forms. The chief immortal is Hau Chung-le, who is said to have lived under the Chou dynasty. The under border is of cloud forms and storks, all painted in two shades of cobalt blue. *Mark:* *Ta ming Hsüan-tê nien chih* within a double ring. K'ang-hsi period (1662-1722).

Diameter, 9¼ inches.

210—SEVENTEEN BLUE AND WHITE PLATES

To match the preceding.



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211—FOUR BLUE AND WHITE PLATES

Similar to the preceding but larger. K'ang-hsi period (1662-1722).

Diameter, 10¼ inches.

212—FIVE BLUE AND WHITE PLATES

In the centre is a decoration of a basket of flowering twigs, and the border is decorated to correspond. K'ang-hsi period (1662-1722).

Diameter, 10 inches.

213—FIVE BLUE AND WHITE PLATES

Deep form. In the centre is a medallion, with five sceptre heads and sprays of flowers alternating. The border is of scroll pattern and the "Eight Precious Things." Chia-ch'ing period (1796-1820).

Diameter, 9¾ inches.

214—THIRTEEN BLUE AND WHITE PLATES

Deep form. In the centre is a decoration of jardinières of flowering plants in two shades of cobalt blue. The borders consist of sprays of flowers, all pencilled in two shades of blue. The rim is touched with *tzu-chin*. Chia-ch'ing period (1796-1820).

Diameter, 8¾ inches.

215—ELEVEN BLUE AND WHITE PLATES

The central circle is decorated with a jardinière, and the border shows conventional sprays of flowers. K'ang-hsi period (1662-1722).

Diameter, 11¼ inches.

SECOND AFTERNOON'S SALE

THURSDAY, FEBRUARY 16TH, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 216 to 455, inclusive

BLUE AND WHITE PORCELAINS

216—BLUE AND WHITE WINE EWER

With tapering neck and bell cover. Entirely covered with leafy scrolls painted in grayish blue; in center a Buddhist wheel enveloped in flames. Apparently made for the Persian market. K'ang-hsi period (1662-1722).

Illustrated

Height, 12½ inches.

217—TWO BLUE AND WHITE GLOBULAR BOTTLES

Resting upon porcelain rings. Medallions with floral scrolls on the body; palmettes and flowers round the neck. The rims of the two collars are touched with *tzu-chin* of brownish old-gold tone. K'ang-hsi period (1662-1722).

Illustrated

Height, 9½ inches.

218—TWO BLUE AND WHITE WINE BOTTLES

With dragon handles. Decoration of closely linked medallions containing floral scrolls and smaller petal-shaped medallions on a reticulate ground. K'ang-hsi period (1662-1722).

Illustrated

Height, 10½ inches.

219—BLUE AND WHITE VASE

With pear-shaped body, bulbous neck and base; entirely covered with flowers and scrolls. K'ang-hsi period (1662-1722).

Height, 9 inches.

220—BLUE AND WHITE VASE

Oviform, with short neck. Decoration of flowers amid leafy scrolls, painted in deep cobalt blue. Borders of sceptre heads and gadroons. K'ang-hsi period (1662-1722).

Illustrated

Height, 8 inches.

221—TWO BLUE AND WHITE COVERED VASES

Ovoid, with short cylindrical necks and lightly spreading mouth. Decorated in deep blue with floral and scroll designs. *Mark:* A chrysanthemum. K'ang-hsi period (1662-1722).

Height, 11 inches.



220

222—BLUE AND WHITE BOWL

Pierced body, with six circular reserves containing flowers and trees; two bands of ornament around base and rim. K'ang-hsi period (1662-1722).

Height, 3¼ inches; diameter, 6¾ inches.

223—BLUE AND WHITE VASE

With bulbous body and tall long neck, with trumpet mouth and two handles in Persian style. Floral decoration in deep blue. Carved stand. K'ang-hsi period (1662-1722).

Height, 8 inches.

224—BLUE AND WHITE VASE

With inverted pear-shaped body and a bulbous collar below the mouth. Brilliant white porcelain elaborately painted in two shades of underglaze blue with flowering branches, birds and butterflies in two panels. *Mark:* A blue seal within two rings. Late K'ang-hsi period (1662-1722).

Height, 11 inches.

225—BLUE AND WHITE BOTTLE

With slightly spreading lip, and copper rim. Decorated in deep full blue, with a landscape scene undoubtedly suggested by a famous Japanese painting. Early K'ang-hsi period (1662-1722).

Height, 8½ inches.

226—BLUE AND WHITE OVOID JAR

With wooden cap. Decoration, female figures in a garden. *Mark:* A leaf. K'ang-hsi period (1662-1722).

Height, 6½ inches.

227—BLUE AND WHITE OVOID VASE

Decoration, a garden scene with Chinese ladies and flowering plants painted in opaque cobalt blue on a brilliant white ground. *Mark:* A leaf. K'ang-hsi period (1662-1722).

Height, 8 inches.

228—BLUE AND WHITE COVERED JAR

Decorated with two bands of triangular designs, the tips of which touch each other and form diamond-shaped spaces which are reticulated; lotus flowers and leafy scrolls in white reserve. Rimmed with silver; the cover surmounted by a metal-work chrysanthemum-shaped ornament. *Mark:* *Jua* (a painting). K'ang-hsi period (1662-1722).

Height, 5½ inches.

229—BLUE AND WHITE VASE

With gilt handles in the shape of elephant heads holding loose rings. Six petal-shaped panels containing female figures and flowering shrubs, painted in grayish blue. *Mark*: A leaf. K'ang-hsi period (1662-1722).

Height, 10 inches.

230—TWO BLUE AND WHITE TRIPLE GOURD-SHAPED BOTTLES

Decoration of flower baskets, emblems and sceptre-head borders. *Mark*: A double ring. K'ang-hsi period (1662-1722).

Height, 9½ inches.

231—BLUE AND WHITE DOUBLE GOURD-SHAPED VASE

With trumpet mouth and waved edge. Profusely decorated in deep blue with floral motives. Parts of the body are moulded in low relief. *Mark*: A chrysanthemum (?) in blue. K'ang-hsi period (1662-1722).

Height, 10 inches.

232—BLUE AND WHITE OVOID JAR

With cap. Four panels having a decoration of emblems and flowering shrubs, surmounted by foliated borders with scrolls and *ju-i* heads. (*ju-i*: the Chinese sceptre.) K'ang-hsi period (1662-1722).

Height, 8 inches.

233—BLUE AND WHITE JAR

Similar to the preceding, but with provisional cap. K'ang-hsi period (1662-1722).

Height, 8 inches.

234—TWO BLUE AND WHITE CYLINDRICAL VASES

Decorated in brilliant underglaze blue, on an intense white ground, with four bands containing sceptre heads and dragons. Wave and floral designs. *Mark*: A double ring. K'ang-hsi period (1662-1722).

Height, 11 inches.

235—BLUE AND WHITE CYLINDRICAL VASE

Decorated in brilliant opaque blue, with design similar to the preceding. K'ang-hsi period (1662-1722).

Height, 11¼ inches.

236—BLUE AND WHITE CYLINDRICAL VASE

Decorated in deep brilliant blue with large flowers of the sacred lotus amidst leafy scrolls. *Mark*: A leaf within a double ring. K'ang-hsi period (1662-1722).

Illustrated

Height, 10 inches.



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237—BLUE AND WHITE PEAR-SHAPED VASE

With tall slender neck and spreading base. Six-panel decoration of Chinese ladies and emblems between borders of ornament. *Mark*: A double ring. K'ang-hsi period (1662-1722).

Height, 10 inches.

238—BLUE AND WHITE WINE BOTTLE

With spout and cover; hexagonal shape. Plants and flowers in deep blue. Nineteenth Century.

Height, 10½ inches.

239—TWO BLUE AND WHITE HEXAGONAL GOURD-SHAPED VASES

The lower lobe has *Lange Lijsen* and jardinières of flowers; the upper lobe shows panels containing landscapes alternating with panels decorated with a picture of "putte" copied from European originals. Chia-ch'ing period (1796-1820).

Height, 12 inches.

240—BLUE AND WHITE TRIPLE GOURD-SHAPED VASE

Decorated in opaque cobalt blue emblems, flower baskets and bands of sceptre heads and palmettes. *Mark*: A double ring. K'ang-hsi period (1662-1722).

Height, 9 inches.

241—BLUE AND WHITE OVOID JAR

With wooden cap. Decoration of flowering shrubs and foliated scrolls, within sceptre-head panels. K'ang-hsi period (1662-1722).

Height, 9½ inches.

242—TWO BLUE AND WHITE GINGER JARS

Oviform, with metal covers. Four panels with a decoration of flowers of the four seasons, beautifully painted in opaque underglaze blue on a brilliant white ground; around the shoulders are borders of leafy scrolls and *ju-i*. K'ang-hsi period (1662-1722).

Illustrated

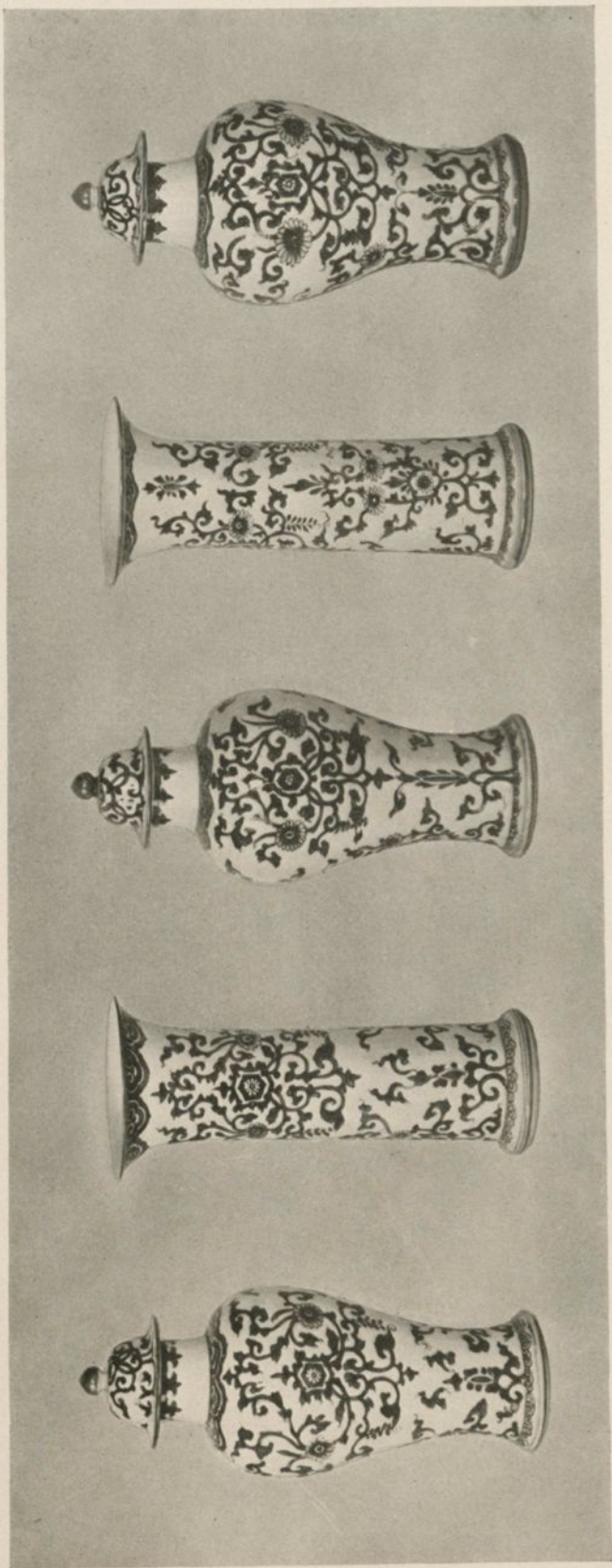
Height, 8 inches.

243—TWO BLUE AND WHITE BOTTLES

Oviform, with tall bulbous necks. Finely pencilled decoration of the *Po-ku*, the "Hundred Antiques." *Mark*: A double ring. K'ang-hsi period (1662-1722).

Illustrated

Height, 12¾ inches.



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244—BLUE AND WHITE PEAR-SHAPED VASE

With tall bulbous neck. Decorated with emblems and flowering shrubs pencilled in fine opaque cobalt blue on a brilliant white ground. K'ang-hsi period (1662-1722).

Illustrated

Height, 12 inches.

245—BLUE AND WHITE HAWTHORN JAR

Of graceful oviform, with short neck and spreading base. Branches of prunus blossoms in white reserve on an opaque blue ground, marked to resemble cracking ice. Has carved wood cover. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 8½ inches.

246—BLUE AND WHITE TEAPOT

Covered entirely with a design of peonies and scrolls, pencilled in dark blue. K'ang-hsi period (1662-1722).

Height, 10 inches.

247—BLUE AND WHITE COVERED JAR

Decorated with two bands of triangular design, the tips of which touch each other and form diamond spaces which are reticulated. The cover bears a star-shaped ornament of scrolls. K'ang-hsi period (1662-1722).

Height, 8 inches.

248—BLUE AND WHITE CYLINDRICAL VASE

With short bulbous neck. Painted in brilliant blue, with sprays of flowers between palmated borders. The bulbous collar bears a ring of yellowish-brown tone. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 9½ inches.

249—TWO BLUE AND WHITE VASES

Graceful bottle-shaped, with tall slender necks and gilt handles in shape of elephant heads holding loose rings. One is coated with a creamy white glaze and painted in grayish-blue with flowers in six lotus petal-shaped panels. The glaze of the other is bluish-white, but shape and designs are similar. *Mark:* A leaf. K'ang-hsi period (1662-1722).

Height, 11 inches.

250—BLUE AND WHITE CYLINDRICAL VASE

Mounted in Holland with silver rim and stopper. Decoration of floral sprays and sceptre-head borders in two shades of blue. Carved stand. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 10 inches.

251—TWO BLUE AND WHITE COVERED JARS

Profusely decorated with birds and flowers of the four seasons in panels which are framed by *ju-i* head borders. *Mark*: A *ling-chih* within two rings. K'ang-hsi period (1662-1722).

Height, 11¼ inches.

252—BLUE AND WHITE JAR

With hat-shaped cover. Decoration of peony scrolls and animals in fruit-shaped medallions, executed in brilliant underglaze blue and in white reserve. Borders of sceptre heads and palmettes, modelled in low relief and decorated. *Mark*: A leaf within two rings. K'ang-hsi period (1662-1722).

Height, 6½ inches.



253—TWO BLUE AND WHITE JARS

Tall oviform. All-over decoration divided into three tiers of panels and filled with flowers. K'ang-hsi period (1662-1722).

Height, 9 inches.

254—BLUE AND WHITE BEAKER

With flaring lip and slightly spreading base. Honeycombed blue ground with butterflies and floral sprays modelled in low relief in the paste. Two upright reserve panels containing female figures, pine tree and the symbolical bat. Ch'ien-lung period (1736-1795).

Illustrated

Height, 10¾ inches.

255—BLUE AND WHITE BOTTLE

Decoration of peony scrolls and animals in fruit-shaped medallions, executed in brilliant underglaze blue and in white reserve. Borders of sceptre heads and palmettes modelled in low relief and decorated. Mounted with silver rim and stopper. *Mark*: A leaf within a double ring. K'ang-hsi period (1662-1722).

Height, 10½ inches.

256—BLUE AND WHITE VASE

Graceful bottle-shape, with globular body and tall slender neck. Beautifully painted decoration in tender blue of two foliated panels, containing emblems and a lion sporting with a brocaded ball. On the brocaded band which divides the two panels vertically, two white reserves with *Shou* characters. K'ang-hsi period (1662-1722).

Height, 10½ inches.



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257—BLUE AND WHITE CYLINDRICAL VASE

With cover. Decoration of flower baskets, flowering shrubs and border designs, painted in dense blue, on a brilliant white ground. K'ang-hsi period (1662-1722).

Illustrated

Height, 9¾ inches.

258—BLUE AND WHITE CYLINDRICAL VASE

With cover. Decorated to conform with the preceding. K'ang-hsi period (1662-1722).

Illustrated

Height, 8¼ inches.

259—BLUE AND WHITE PEAR-SHAPED BOTTLE

With silver rim around mouth, and a base of Dutch workmanship. The decoration is divided vertically into six panels, containing literary ladies and emblems in solid dark blue. K'ang-hsi period (1662-1722).

Illustrated

Height, 10½ inches.

260—BLUE AND WHITE OVOID JAR

With short tubular neck. Decoration of blossoms and flowers in various shaped panels, which are modelled in low relief in the paste. K'ang-hsi period (1662-1722).

Height, 10 inches.

261—BLUE AND WHITE COVERED JAR

Oviform, with short neck. In numerous petal-shaped panels, which are in slight relief, is a decoration of landscape views and figures painted in two shades of rich cobalt blue. *Mark:* A leaf. K'ang-hsi period (1662-1722).

Height, 5 inches.

262—BLUE AND WHITE PEAR-SHAPED JAR

With cover. Decorated with three tiers of petal-shaped panels, containing flowering branches and figures dressed in costumes of the time of Louis XIV, in cross-hatched blue. *Mark:* A leaf within two rings. K'ang-hsi period (1662-1722).

Height, 9¾ inches.

263—BLUE AND WHITE BOTTLE-SHAPED VASE

With tall neck and spreading mouth. Decorated in the centre with the figures of three women and a young man; upon the neck with fruits, flowers and emblems, and with a spider-web pattern on the collar of the neck. The lower neck and the rim are colored with *tsu-chin* of brownish old-gold tone. *Mark:* *Ta Ming Ch'êng-hua nien chih.* K'ang-hsi period (1662-1722).

Height, 9¾ inches.

264—BLUE AND WHITE OCTAGONAL VASE

In a form resembling the double fish-shaped vessels. Four panels containing landscapes alternate with jardinières of flowers and are surrounded by a cracked-ice pattern. Chia-ch'ing period (1796-1820).

Height, 10 inches.

265—TWO BLUE AND WHITE TANKARDS

With hinged covers and bases in English silver work of the second half of the Nineteenth Century. Decorated with scenes showing the presentation of precious gifts to a person of rank. Ming specimens; first half of Seventeenth Century.

Height, 9¼ inches.

266—BLUE AND WHITE PILGRIM BOTTLE

Conventional flowers and scrolls in sapphire blue. Ch'ien-lung period (1736-1795).

Illustrated

Height, 9½ inches.

267—BLUE AND WHITE GLOBULAR JAR

Thin white hard paste. Decoration of clusters of pomegranates and bands of sceptre heads and gadroons, painted in rich underglaze blue. Has carved wood cover and stand. K'ang-hsi period (1662-1722).

Illustrated

Height, 5½ inches.

268—BLUE AND WHITE CYLINDRICAL VASE

Clear white hard paste. The decoration pictures an historical episode. Around the base and shoulder, a band of ornament etched in the paste. Encircling the neck are Buddhistic symbols. Ming piece; first half of Seventeenth Century.

Illustrated

Height, 11 inches.

269—BLUE AND WHITE BOTTLE-SHAPED VASE

Oviform, with tall tapering neck. Clear white porcelain, beautifully decorated with Buddhistic emblems of happy augury and harmonious border designs painted in brilliant underglaze blue. K'ang-hsi period (1662-1722).

Illustrated

Height, 12½ inches.

270—BLUE AND WHITE PEAR-SHAPED BOTTLE

With short neck and spreading lip. Linked petal-shaped medallions, with flowering sprays on the body and bands of ornament around the neck and shoulder, all finely executed in underglaze blue of fine quality. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Illustrated

Height, 11½ inches.





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271—TWO BLUE AND WHITE CYLINDRICAL VASES

Elaborately decorated with bands of dragons, foliated scrolls and sceptre-head panels beautifully painted in opaque cobalt blue on a brilliant white ground. *Mark*: A double ring. K'ang-hsi period (1662-1722).

Illustrated

Height, 11 inches.

272—BLUE AND WHITE CYLINDRICAL VASE

Similar to the preceding. K'ang-hsi period (1662-1722).

Illustrated

Height, 11¼ inches.

273—THREE BLUE AND WHITE GALLIPOTS

Divided transversely by three tiers of panels, the outlines of which are moulded in the paste and contain landscapes and figures painted in two shades of underglaze blue. K'ang-hsi period (1662-1722).

Height, 8½ inches.

274—TWO BLUE AND WHITE BEAKER-SHAPED VASES

Decoration of arabesques, finely painted in underglaze blue. Encircling the foot and mouths are borders of *ju-i* heads, and around the mouths are rims of *tzu-chin* (brown) of ancient gold tone. K'ang-hsi period (1662-1722).

Illustrated

Height, 10½ inches.

275—SET OF THREE BLUE AND WHITE JARS

With hat-shaped covers. They match the preceding beakers. The rims of the covers and the top ornaments are glazed with the brownish old-gold so highly appreciated by the old Dutch connoisseurs as evidence of good quality. K'ang-hsi period (1662-1722).

Illustrated

Height, 11½ inches.

276—TWO POWDER-BLUE BOTTLES

With bulbous neck and flaring mouth. On the body are pomegranate-shaped reserve panels containing emblems, landscapes and floral subjects, painted in underglaze blue, and around the bulbous necks are reserves of butterflies. Rimmed with *tsu-chin*. *Mark*: A double ring. K'ang-hsi period (1662-1722).

Height, 9½ inches.

277—PAIR POWDER-BLUE CLUB-SHAPED VASES

The ground is of sapphire tint of fine quality, and the decoration in two upright panels consists of legendary subjects, birds, insects and flowers, all beautifully drawn and painted in fine quality of underglaze blue and a brilliant white ground. K'ang-hsi period (1662-1722).

Height, 9½ inches.

278—POWDER-BLUE CLUB-SHAPED VASE

Similar to the preceding, Number 277. Mounted in French gilt brass. K'ang-hsi period (1662-1722).

Height, 11 inches.

279—POWDER-BLUE CLUB-SHAPED VASE

Decoration similar to the preceding vases, Numbers 277 and 278. K'ang-hsi period (1662-1722).

Height, 10½ inches.

280—BLUE AND WHITE BEAKER-SHAPED VASE

Soft paste. Finely decorated in brilliant underglaze blue, with lotus and peonies and foliated panels containing various emblems. K'ang-hsi period (1662-1722).

Height, 10 1-3 inches.

281—BLUE AND WHITE GINGER JAR

With cap-shaped cover. Decorated in rich sapphire blue, with a garden scene and figures of Chinese ladies and children. *Mark*: A double ring. Late K'ang-hsi period (1662-1722).

Height, 10 inches.

282—BEAUTIFUL BLUE AND WHITE HAWTHORN GINGER JAR

Oviform, with dome-shape cover. Branches of *mei* blossoms and buds, which spread alternately upward and downward, are executed in reserve upon a ground of brilliant blue, which is covered with a reticulation of darker lines to represent cracking ice. K'ang-hsi period (1662-1722).

Illustrated

Height, 10¼ inches.





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283—BLUE AND WHITE HAWTHORN GINGER JAR

With cap-shaped cover. In three foliated medallions is a decoration of fabulous animals and landscape, painted in brilliant underglaze blue. The ground of opaque blue, marked to resemble cracking ice, is covered with *mei* blossoms in white reserve. *Mark*: A double ring. K'ang-hsi period (1662-1722).

Height, 10 inches.

284—BLUE AND WHITE VASE

Cylindrical shape, with spreading neck and receding base. On a ground of rich sapphire blue is a beautifully drawn reserve decoration of a gourd vine in bearing, and in two upright panels are lotus plants finely painted in underglaze blue. Ch'ien-lung period (1736-1795).

Illustrated

Height, 14½ inches.

285—BLUE AND WHITE OVOID JAR

With dome-shaped cover. Decorated in underglaze blue on an ivory white ground with branches of tree peonies and lotus in bloom. Bands of sceptre-head scrolls encircling shoulder and foot. *Mark*: A *ch'ing* within two rings. K'ang-hsi period (1662-1722).

Height, 11 inches.

286—FINE BLUE AND WHITE HAWTHORN GINGER JAR

With cap-shaped cover. Decorated with branches of the *mei* or prunus blossom in reserve, upon a ground of opaque blue, which is marked to represent cracking ice. Fine stands with beautifully carved prunus blossoms. K'ang-hsi period (1662-1722).

Illustrated

Height, 10 inches.

287—BLUE AND WHITE HAWTHORN GINGER JAR

To match the preceding.

Illustrated

288—BLUE AND WHITE HAWTHORN BEAKER

Opaque blue ground, marked with darker lines to represent cracking ice. Decoration of branches of prunus blossoms in outline and white reserve. K'ang-hsi period (1662-1722).

Illustrated

Height, 18 inches.

289—BLUE AND WHITE HAWTHORN BEAKER

Decorated with branches of *mei* blossoms, which are in white reserve and extend downward, on an opaque blue ground marked to resemble cracking ice. *Mark*: A double ring. K'ang-hsi period (1662-1722).

Illustrated

Height, 18 inches.





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290—BLUE AND WHITE HAWTHORN TEMPLE JAR

With hat-shaped cover. It is decorated with blossoming branches and twigs of the prunus blossom, which are in outline and white reserve on a ground of brilliant opaque blue, which is covered with a reticulation of darker lines to represent cracking ice. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Illustrated

Height, 17 inches.

291—BEAUTIFUL BLUE AND WHITE VASE

Tall graceful oviform, with tubular neck. The decoration, which depicts a Chinese historical subject, is painted in very fine opaque blue upon a ground of brilliant white. *Mark:* *Ta Ch'ing K'ang-hsi nien chih.* Early K'ang-hsi period (1662-1722).

Illustrated

Height, 15½ inches.

292—BLUE AND WHITE TRIPLE-GOURD BOTTLE

Decorated in a very dark blue with archaic designs after an ancient bronze, showing *Tao-t'ieh* heads. Ch'ien-lung period (1736-1795).

Illustrated

Height, 17 inches.

293—BLUE AND WHITE OVIFORM VASE

Boldly drawn decoration of tree peonies, pine tree and pheasants, executed in rich cobalt blue. Ch'ien-lung period (1736-1795).

Height, 15½ inches.

294—BLUE AND WHITE OVIFORM VASE

Decorated in dark cobalt blue with figures of the Taoist Triad. Ch'ien-lung period (1736-1795) or later.

Height, 16 inches.

295—LARGE BLUE AND WHITE HAWTHORN JAR

With cap-shape cover. In three petal-shaped reserve panels are various ornaments and emblems known as the "Hundred Antiques," pencilled in fine underglaze blue. On an opaque blue ground, marked to resemble cracking ice, are clusters of *mei* blossoms in white reserve. *Mark:* Two rings. K'ang-hsi period (1662-1722).

Height, 12½ inches.

296—LARGE BLUE AND WHITE HAWTHORN JAR

With cap-shape cover. Companion to the preceding. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 11¾ inches.



297—BLUE AND WHITE VASE

Cylindrical, with trumpet-shaped neck, showing a garden scene, rocks and palms in dark blue. Nineteenth Century.

Height, 15 inches.

298—BLUE AND WHITE VASE

Oviform, of graceful shape, with tall wide-spreading mouth and elephant-head handles. On the body, painted in deep blue, the dualistic *Ying-yang* symbol (the creative nomad dividing into its male and female elements—Bushell), borders of other Buddhist emblems and geometrical ornament around the neck and base. K'ang-hsi period (1662-1722).

Illustrated

Height, 15¼ inches.

299—BLUE AND WHITE BOTTLE-SHAPED VASE

With tall tubular neck. Decorated in a velvet blue of great depth and lustre, with a design of conventional peonies and leaves covering almost entirely the body and neck. Carved stand. *Mark: Hsüan-tê nien chih.* Hsüan-tê period (1426-1435).

Illustrated

Height, 15 inches.

300—BEAUTIFUL BLUE AND WHITE BEAKER

Decorated in very brilliant opaque blue, with an artistically executed design of lotus flowers and conventional leafy scrolls spreading over the entire outer surface. *Mark: A double ring.* K'ang-hsi period (1662-1722).

Illustrated

Height, 17½ inches.

301—BLUE AND WHITE GARNITURE

Consisting of two beakers and three tall oviform jars, with hat-shaped covers. The decoration consists of the so-called *Lange Lijsen*, jardinières of flowers and flowering sprays, pencilled in underglaze blue, in a series of petal-shaped panels, which are worked in low relief in the paste. *Mark: A leaf within a double ring.* K'ang-hsi period (1662-1722).

Illustrated

Height of Beakers, 17 inches.

Height of Jars, 18 inches.

302—LARGE BLUE AND WHITE VASE

Oviform, with spreading neck and base. Between borders of palmettes and *ju-i* heads in light blue are a conventional chrysanthemum design and scrolls finely pencilled in underglaze blue. Ch'ien-lung period (1736-1795).

Height, 15¾ inches.



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303—LARGE BLUE AND WHITE VASE

Tall oviform, with tubular neck and spreading mouth. Finely painted decoration of lions sporting with brocaded balls and ribbon fillets in deep full blue, executed in brilliant underglaze blue on an ivory white ground. *Mark*: Two rings. K'ang-hsi period (1662-1722).

Illustrated

Height, 18 inches.

304—PAIR BLUE AND WHITE CLUB-SHAPED VASES

Decorated in rich underglaze blue, with scenes of dignitaries, warriors and attendants in a Chinese historical subject. K'ang-hsi period (1662-1722).

Illustrated

Height, 17 inches.

305—TWO BLUE AND WHITE BEAKER-SHAPED VASES

Branches of magnolia worked in relief, their effect heightened by a deep blue background. *Mark*: A *ling-chih* (the sacred fungus) within a double ring. K'ang-hsi period (1662-1722).

Illustrated

Height, 18 inches.

306—BLUE AND WHITE GARNITURE

Consisting of two beakers and three tall oviform jars with hat-shaped covers. The outer surface is covered with a series of petal-shaped panels, which are worked in slight relief and decorated with river views and mountain scenery. K'ang-hsi period (1662-1722).

Height, 16¼ inches.

307—UNUSUAL BLUE AND WHITE HAWTHORN TEMPLE JAR

Decorated with cluster of *mei* blossoms on a dense blue ground, marked with lines to resemble cracking ice. In two quatrefoil reserves are lotus plants. Nineteenth Century.

Height, 17 inches.

308—BLUE AND WHITE BEAKER

Decorated with lotus flowers amid leafy scrolls, painted in brilliant and opaque underglaze blue. K'ang-hsi period (1662-1722).

Illustrated

Height, 17 inches.

309—BLUE AND WHITE VASE

Oviform, with spreading neck and base. Decorated in dark cobalt blue, with an episode of court life. K'ang-hsi period (1662-1722).

Illustrated

Height, 16½ inches.

310—PAIR BLUE AND WHITE JARS

With hat-shape covers. Graceful oviform, with tubular necks and spreading bases. Richly decorated with flowers and floral arabesques finely painted in cobalt blue of very brilliant opaque quality. K'ang-hsi period (1662-1722).

Height, 20 inches.

311—BLUE AND WHITE BEAKER-SHAPED VASE

Between floral borders are eight upright panels representing famous personages in picturesque scenery. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 17¼ inches.

312—BLUE AND WHITE BEAKER

With flaring mouth and slightly spreading base. Decorated with bands of geometrical ornaments, which are divided by four tiers of petal-shaped panels containing landscapes and the so-called "love chase" design executed in brilliant cobalt blue. *Mark:* Artemisia leaf within two rings. K'ang-hsi period (1662-1722).

Height, 18¼ inches.

313—BLUE AND WHITE BEAKER

Decorated to correspond with the preceding. *Mark:* A *ch'ing* (hanging musical stone of jade) within a double ring. K'ang-hsi period (1662-1722).

Height, 17½ inches.

314—TALL BLUE AND WHITE BEAKER

Decorated in brilliant blue with large flowers of the sacred lotus, amid leafy scrolls and conventional cloud forms. *Mark:* A leaf of artemisia within two rings. K'ang-hsi period (1662-1722).

Height, 20 inches.

315—LARGE BLUE AND WHITE OVIFORM JAR

With dome-shaped cover. Decorated with four large panels containing picturesque landscapes and flowering trees with birds; foliated borders with flowers below and above. K'ang-hsi period (1662-1722).

Illustrated

Height, 20½ inches.

316—LARGE BLUE AND WHITE PILGRIM BOTTLE

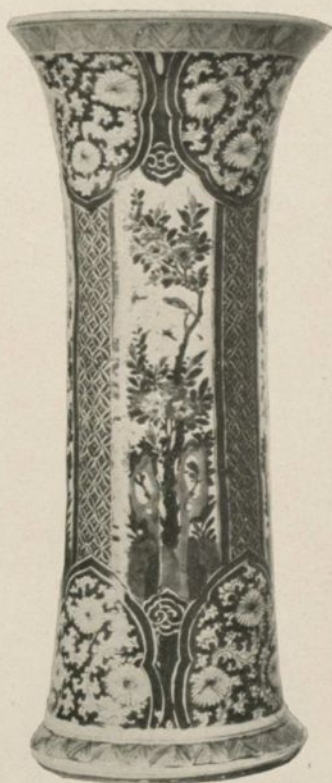
With bulbous mouth and sceptre-shaped handles. The obverse and reverse decorated in deep blue with an elaborate floral and leafy scroll design. On the sides, floral scrolls and bosses. *Mark:* Ch'ien-lung seal. Ch'ien-lung period (1736-1795).

Illustrated

Height, 20 inches.



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317—LARGE BLUE AND WHITE PILGRIM BOTTLE

Quatrefoil-shape, with two rudimentary handles. Decorated on the obverse and reverse with conventional chrysanthemum and lotus, amid leafy scrolls. On the sides a band of fungus with foliated scrolls. *Mark*: Yung-chêng seal in blue. Yung-chêng period (1723-1735).

Height, 19½ inches.

318—PAIR LARGE BLUE AND WHITE JARS

With hat-shaped covers. Inverted pear-shape, with wide tubular necks and spreading bases. Decorated in deep blue, with garden scenes, *Lange Lijsen* and floral sprays painted within petal-shaped panels. K'ang-hsi period (1662-1722).

Illustrated

Height, 21½ inches.

319—TWO LARGE BLUE AND WHITE JARS

With hat-shaped covers. Graceful oviform, with wide tubular neck. The decoration consists of two large panels containing flowers alternated with two landscape panels, all boldly drawn in two shades of blue. Round the base and shoulder are smaller foliated panels of similar design. The outlines of the panels are moulded in the paste. Around the neck is a landscape above a border of floral ornament. *Mark*: A *ling-chih* within a double ring. K'ang-hsi period (1662-1722).

Height, 25 inches.

320—LARGE BLUE AND WHITE COVERED JAR

Graceful oviform. Richly decorated in opaque blue, with foliated reserves containing flowers and birds. The space between these panels is of mazarine blue and embellished with a floral decoration in white reserve. *Mark*: A *ling-chih* within a double ring. Late K'ang-hsi period (1662-1722).

Height, 24 inches.

321—TWO LARGE BLUE AND WHITE CLUB-SHAPE VASES

Within numerous petal-shaped reserve panels are flowering plants and the "Hundred Antiques" painted in dark cobalt blue. These panels are surrounded by a brocade pattern and small medallions of the Eight Precious Things. *Mark*: A double ring. K'ang-hsi period (1662-1722).

Illustrated

Height, 22 inches.

322—PAIR BLUE AND WHITE TALL BEAKERS

With boldly spreading mouths. Upright reserve panels of birds, flowers and insects, divided vertically by brocade bands. Round the neck and base are leaf-shape borders, with floral scroll and *ju-i* heads, all executed in underglaze blue of brilliant quality. *Mark*: A double ring. K'ang-hsi period (1662-1722).

Height, 27 inches.





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323—PAIR GRAND BLUE AND WHITE VASES

Noble bottle-shape, with two tubular handles on neck. The decoration, which is of an elaborate character, is painted in fine cobalt blue under the glaze; consists of bands and borders of conventional flowers, amid leafy scrolls, wave patterns, sceptre heads and gadroons. *Mark:* Ch'ien-lung seal in blue. Ch'ien-lung period (1736-1795).

Illustrated

Height, 20½ inches.

324—LARGE BLUE AND WHITE TEMPLE JAR

With dome-shaped cover. Elaborately decorated in fine underglaze blue with flowering plants within numerous petal-shaped panels, which are worked in low relief in the paste. K'ang-hsi period (1662-1722).

Height, 23 inches.

325—GARNITURE OF THREE BLUE AND WHITE TEMPLE JARS

Graceful oviform, with hat-shaped covers. Richly decorated in fine underglaze blue, with reserve panels of flowering plants, birds and rocks, and borders of sceptre heads and brocade designs. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 24 inches.

Illustrated

326—LARGE BLUE AND WHITE TEMPLE JAR

With hat-shaped cover. Octagon shape. Decorated in brilliant underglaze blue with panels of flowers and blossoms emblematic of the four seasons, and borders of sceptre-head scrolls. Carved stand. K'ang-hsi period (1662-1722).

Illustrated

Height, 25 inches.

327—GRAND BLUE AND WHITE TEMPLE JAR

Noble oviform, with hat-shaped cover. The entire outer surface is covered with numerous petal-shaped panels, which are worked in low relief in the paste and decorated with cobalt blue of brilliant quality, of river views, mountain scenery and flowering plants. Round the neck is a band of floral scrolls in white reserve on an opaque blue ground. K'ang-hsi period (1662-1722).

Illustrated

Height, 13 inches.

328—GRAND BLUE AND WHITE ORNAMENTAL SET

Composed of a temple jar and a large beaker. Elaborately mounted in gilt bronze of the Louis XV style. The jar and beaker are decorated in brilliant underglaze blue, with reserve panels of flowering plants, rocks, birds and insects, baskets of flowers and various emblems. Bands and borders of sceptre-head and floral scrolls and brocade patterns complete the embellishment. K'ang-hsi period (1662-1722).

Height, 40½ inches.

CHINESE WHITE PORCELAIN

329—OVIFORM JAR

With broad round shoulder and receding base. Ivory white paste coated with a soft white glaze. The decoration, embossed in low relief under the glaze, consists of four-clawed dragons among fire emblems and nebulae, pursuing the effulgent jewel of omnipotence. Yung-chêng period (1723-1735).

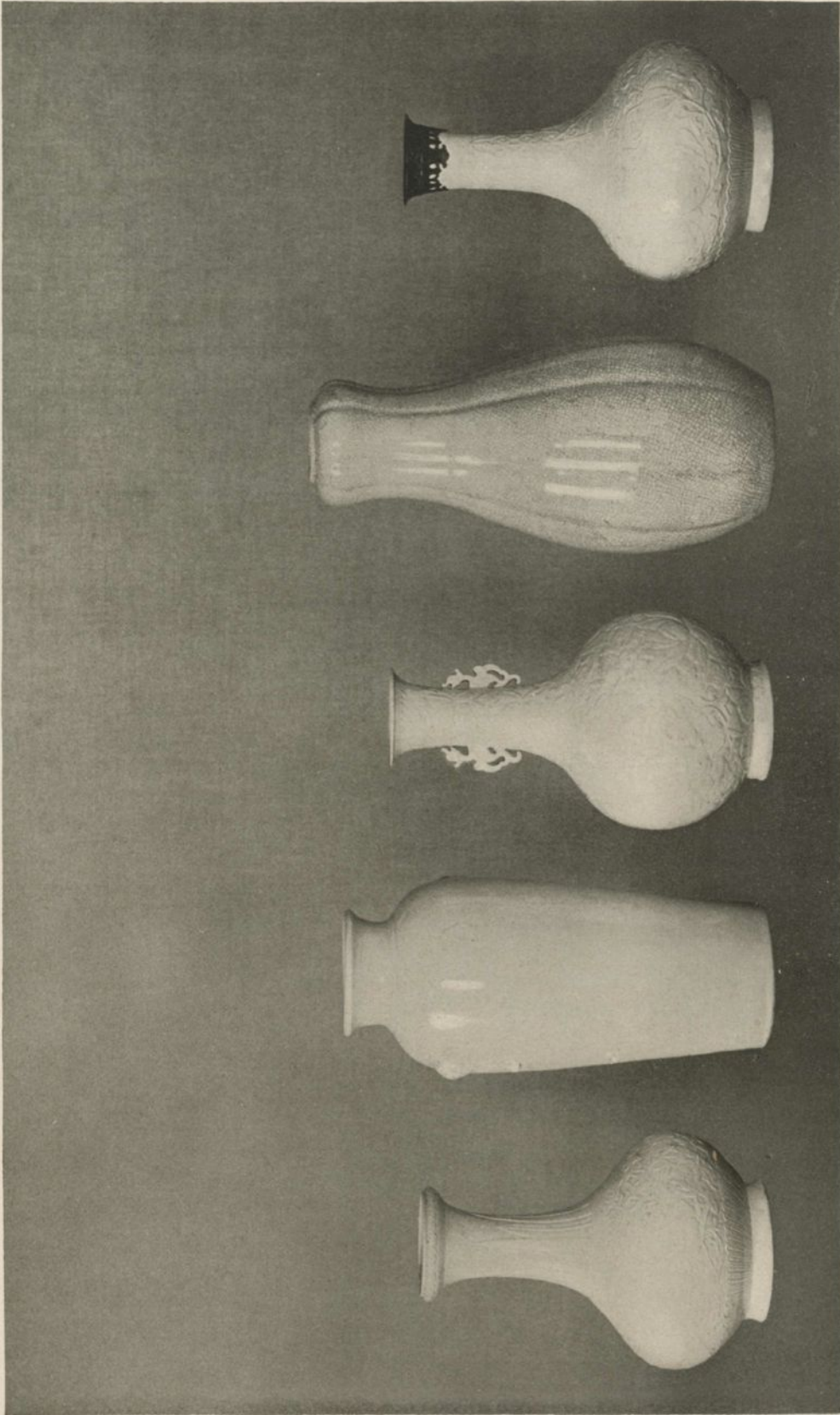
Illustrated

Height, 5½ inches.

330—TRIPOD INCENSE BURNER

(Hsiang-lu.) Of ivory white Fuchien porcelain, minutely crackled. A Greek fret band encircles the body. Carved wood cover. Early Nineteenth Century.

Height, 5½ inches.



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331—QUADRILATERAL VASE

Of graceful shape. With handles of bats holding in their mouths rings from which hang jeweled beads and tassels worked in relief in the paste. It is coated with ivory-white glaze of soft and even quality. Yung-chêng period (1723-1735).

Height, 9 $\frac{3}{4}$ inches.

332—IVORY WHITE INCENSE BURNER

Eight-sided, with various ornaments moulded in relief. Ivory white Fuchien porcelain. "The basin has eight feet and four handles, each side is ornamented with three bands, inclosing scrolls and other devices in an ancient bronze style. The cover has a knob at each angle and one in the centre, and is ornamented with an iris surrounded by prunus; the spaces between are pierced. The stand has a raised knob at each angle, and eight low feet; in the centre is a large flower surrounded by small detailed scrolls, all impressed; on the outside are panels like those of the bowl." (Description in the Catalogue of the Franks Collection at the British Museum.)

Illustrated

Height, 5 inches.

333—PILGRIM BOTTLE VASE

With two elephant-head handles on shoulder. Thin hard paste, covered with a creamy-white soft glaze. Decorated with leafy scroll bats and *Shou* characters, symbols of happiness and longevity, carved in relief in the paste. Yung-chêng period (1723-1735), or Ch'ien-lung period (1736-1795).

Height, 7 $\frac{3}{4}$ inches.

334—IVORY WHITE INCENSE BURNER

Vessel fashioned after an ancient bronze, with dragon handles; decorated with a beautifully incised band of archaic ornament. Has wooden cover, with fine carnelian-agate top in the shape of a pelican. Ch'ien-lung period (1736-1795).

Height, 3¾ inches.

335—STATUETTE OF THE GODDESS KWAN-YIN

Seated, holding on her knees a child. Dense hard paste, coated with an ivory-white Fuchien glaze. The hands of Kwan-yin and feet of the boy are gilded. Ch'ien-lung period (1736-1795).

Illustrated

Height, 10½ inches.

336—SUPERB VASE

Melon-shaped body with overhanging lips. The outer surface is covered with a beautifully carved decoration of blooming lotus and foliated scrolls, under a creamy white glaze of brilliant quality. *Mark:* Seal of the Chia Ch'ing period incised in the paste. Chia Ch'ing period (1796-1820).

Illustrated

Height, 9½ inches.

337—BOTTLE-SHAPED VASE

Of graceful form. Thin white paste, coated with a pure white glaze, underneath which, carved in relief in the paste, is a decoration of peonies and lotus amid leafy scrolls, *ju-i* head and Greek fret borders, and a band of palmettes. Ch'ien-lung period (1736-1795).

Height, 13½ inches.

338—BOTTLE-SHAPED VASE

With spreading mouth and chimera handles. Hard white paste, coated with a brilliant white glaze and decorated with large lotus flowers, leaves and scrolls, beautifully carved in low relief. *Mark:* Seal of Ch'ien-lung, incised in the paste. Ch'ien-lung period (1736-1795).

Illustrated

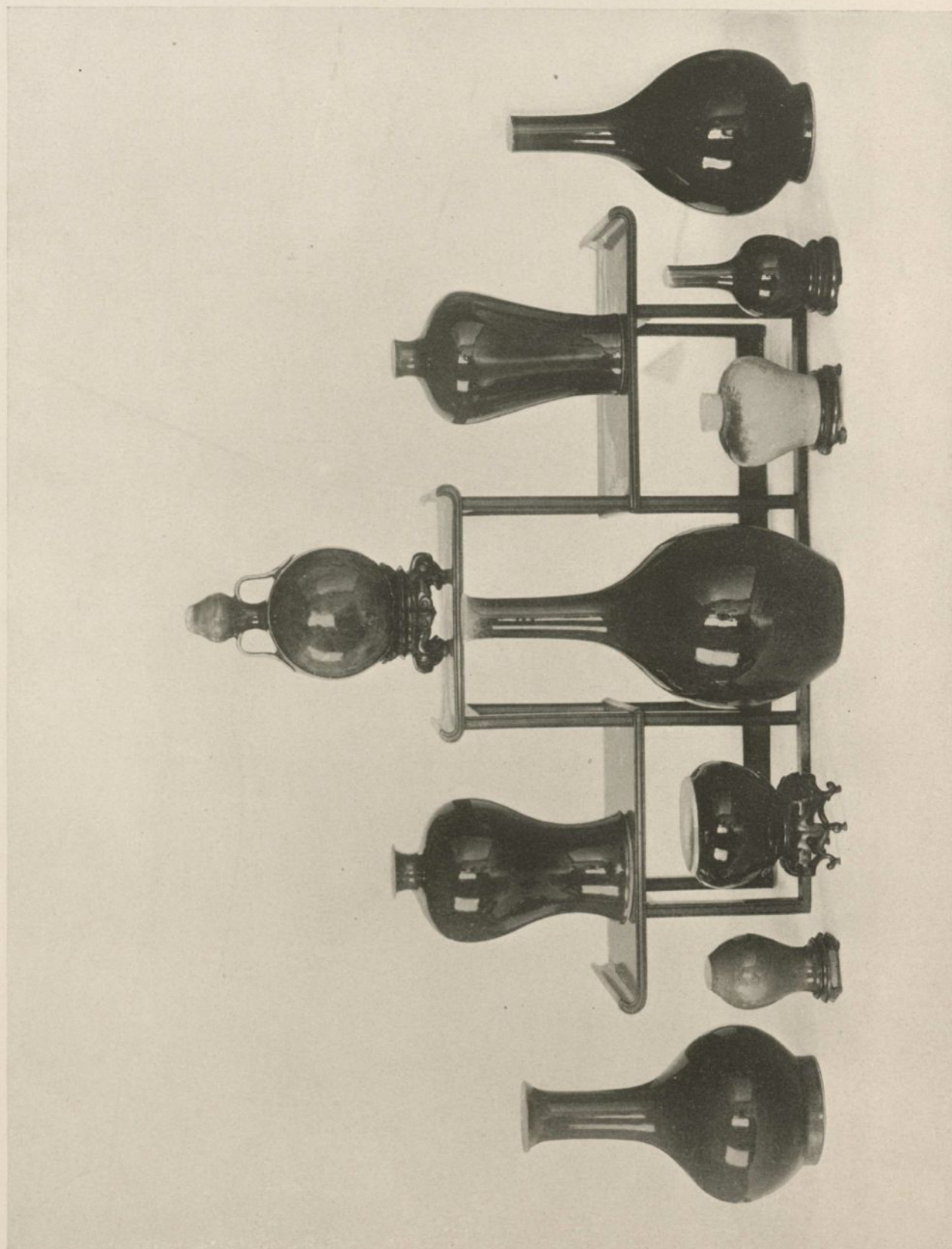
Height, 13 inches.

339—BOTTLE-SHAPED VASE

Thin porcelain of the so-called "soft paste." It is invested with a creamy white crackle glaze and embellished with passion flowers amid leafy scrolls, a band of palmettes and borders of sceptre heads and gadroons, all being finely carved in low relief in the paste. Ch'ien-lung period (1736-1795).

Illustrated

Height, 12 inches.



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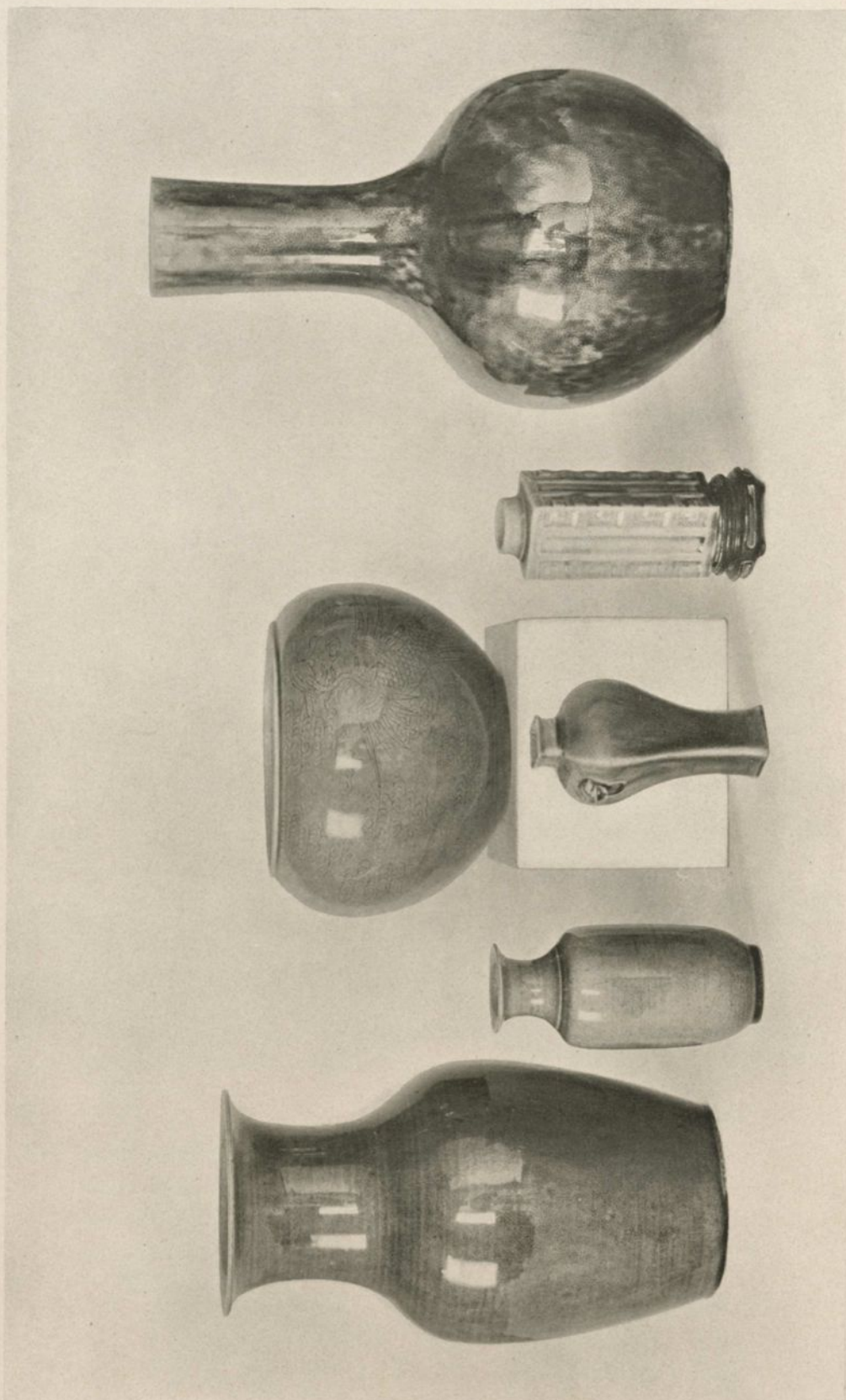
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340—BOTTLE-SHAPED VASE

Hard paste invested with a soft white glaze, with a rice-color crackle. The outer surface is covered with a beautifully carved decoration of peonies, chrysanthemums and leafy scrolls, a band of palmettes and borders of sceptre heads and gadroons. The neck has been cut and is mounted with silver of Oriental workmanship in the lines of the original form. Ch'ien-lung period (1736-1795).

Illustrated

Height, 12½ inches.

341—CYLINDRICAL VASE

With two rudimentary handles. Dense paste coated with a minutely crackled glaze of creamy white. Incised fret band. Yung-chêng period (1723-1735).

Illustrated

Height, 14½ inches.

342—CLUB-SHAPED VASE

Tall, of dense hard paste, coated with a white glaze. Elaborately ornamented with dragons amid fire emblems and nebulae carved in relief in the paste. Ch'ien-lung period (1736-1795).

Height, 24½ inches.

SINGLE COLOR SPECIMENS

343—GLOBULAR VASE

With tubular neck and spreading mouth. Coated with a tea-color glaze of fine quality. Ch'ien-lung period (1736-1795).

Height, 5½ inches.

344—PEAR-SHAPED VASE

Invested with a rice-color crackle glaze, a portion of the crackle of pinkish tone. Ch'ien-lung period (1736-1795).

Height, 6¼ inches.

345—SMALL OVIFORM VASE

With receding base and trumpet mouth. Coated with a mottled glaze of sapphire blue on a turquoise-green ground. Ch'ien-lung period (1736-1795).

Height, 6 inches.

346—OVIFORM VASE

With short neck and wide mouth, invested with a starch-blue glaze of fine quality. Around the shoulder is a band of Greek fret and palmettes in relief and glazed in imitation of iron. Ch'ien-lung period (1736-1795).

Height, 5¼ inches.



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347—ROUND PLATE

Clear white paste, coated with a glaze of light imperial yellow of iridescent quality. *Mark: Ta Ching Ch'ien-lung nien chih* (made in the reign of Ch'ien-lung of the great Ching Dynasty), pencilled in blue within a blue double ring, under the white glaze of the bottom. Ch'ien-lung period (1736-1795).

Diameter, 8 inches.

348—OVIFORM VASE

With trumpet-shaped mouth and rudimentary ring handles, covered with brilliant enamels of green, yellow and brown, with white reserves, known as "frog-skin" glaze. Ch'ien-lung period (1736-1795).

Height, 8¼ inches.

349—CELADON HANGING VASE

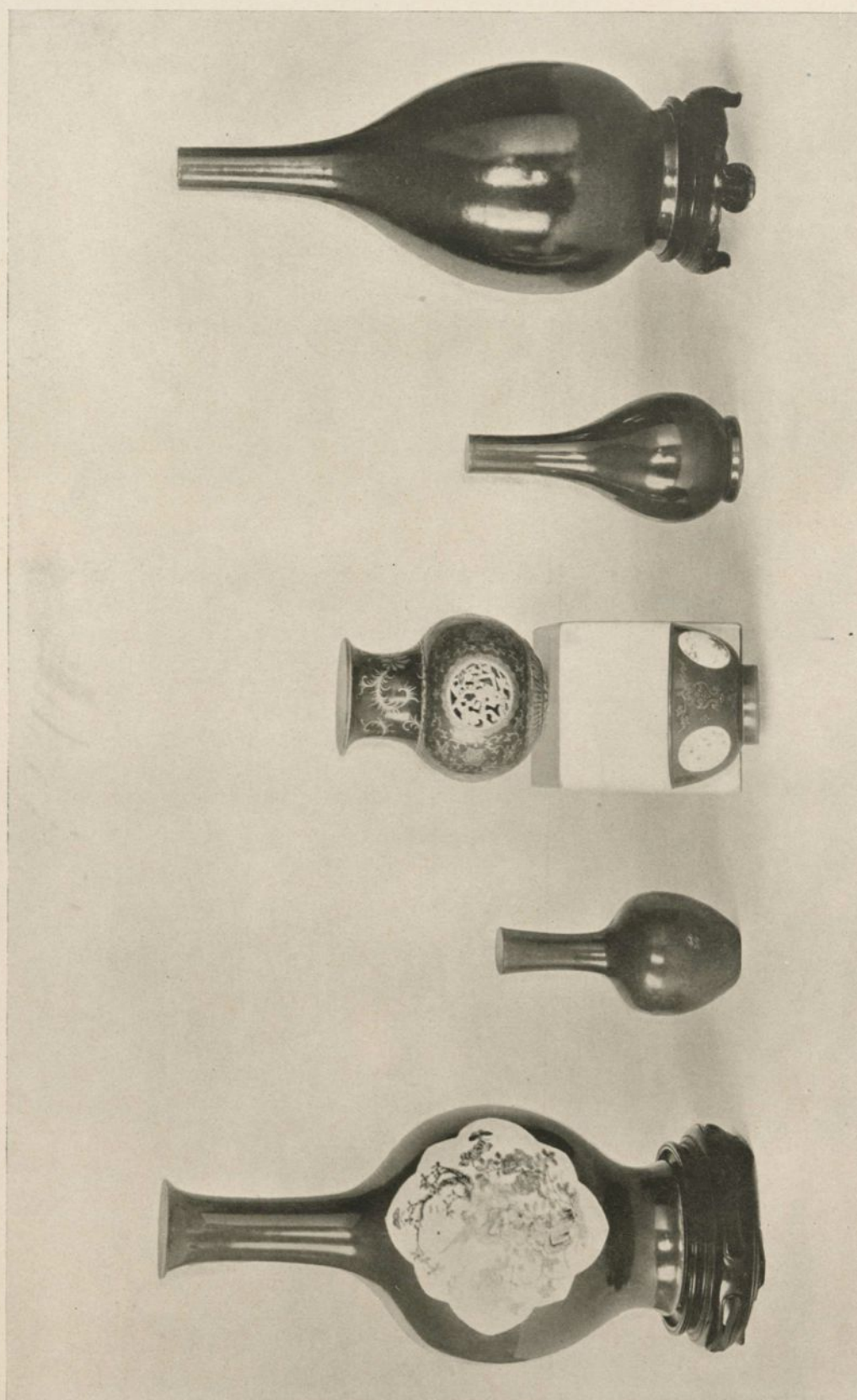
Pear-shaped, with two tubular handles. Tao-Kuang period (1821-1850).

Height, 6½ inches.

350—BOTTLE-SHAPED VASE

Enamelled with a robin's egg blue *soufflé* glaze. Tao-Kuang period (1821-1850).

Height, 8¼ inches.



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351—Two BOWLS

Of different shapes and sizes. One marked with a square seal in blue, and the other *Ch'eng-hua nien chih* (made during the reign of Ch'eng-hua). Enamelled in brilliant colors to resemble "frog skin." Both probably of Ch'ien-lung period (1736-1795).

*Respectively, diameter, 8 inches;
diameter, 4¾ inches.*

352—JAR-SHAPED VASE

Simulating an ancient bronze vessel. Heavy paste, invested with a greenish-brown glaze over a network of dark brown crackle. Archaic designs of ornament in relief on reserved biscuit bands of rusty iron tone. Ch'ien-lung period (1736-1795).

Height, 4¾ inches.

353—SMALL OVIFORM VASE

Enamelled with a *soufflé* glaze of robin's egg blue. Chia Ch'ing period (1796-1820).

Height, 6¼ inches.

354—SUPERB BOWL

Coated with a monochrome glaze of orange yellow of exceedingly fine quality. *Mark:* Seal, pencilled in underglaze blue under the foot. Ch'ien-lung period (1736-1795).

Height, 3¼ inches; diameter, 7¼ inches.

355—FLAT OVIFORM VASE

With trumpet mouth and rudimentary handles, covered with an ivory-white glaze over a network of bold crackle. Chia Ch'ing period (1796-1820).

Height, 7¼ inches.

356—BOTTLE-SHAPED VASE

With two scroll handles, invested with a running glaze of purple, green and yellow, over a cream-white ground. Tao-Kuang period (1821-1850).

Height, 6 inches.

357—SMALL BOTTLE-SHAPED VASE

Enamelled with a violet-color glaze of opaque quality and minutely crackled. Chia Ch'ing period (1796-1820).

Height, 5½ inches.

358—OVIFORM VASE

With wide mouth, enamelled with a turquoise-blue glaze, over which is a running glaze of deep purple. Tao-Kuang period (1821-1850).

Height, 5 inches.

359—SMALL OVIFORM VASE

Dense hard paste. Coated with a monochrome glaze of the peach-bloom type, which is applied so as to leave a white rim around mouth and base. *Mark:* A square seal, pencilled in blue under the glaze. Ch'ien-lung period (1736-1795).

Illustrated

Height, 4½ inches.

360—PAIR QUADRILATERAL BOWLS WITH COVERS

Thin hard paste, with the so-called mustard-yellow crackle glaze of iridescent quality. Ch'ien-lung period (1736-1795). Finely carved stand.

Illustrated

Height, 3 inches.

361—SMALL BOTTLE-SHAPED VASE

Invested with a fine monochrome glaze of cherry red. Ch'ien-lung period (1736-1795).

Illustrated

Height, 5½ inches.

362—PEAR-SHAPED VASE

With bulbous mouth. Dense hard paste, coated with a soft glaze of brilliant white, which has an iridescent lustre. Yung-chêng period (1723-1735).

Height, 6¾ inches.

363—SMALL BOTTLE-SHAPED VASE

With trumpet-shaped neck, coated with a monochrome glaze of camellia-leaf green. Tao-Kuang period (1821-1850).

Illustrated

Height, 5¾ inches.

364—SMALL BOTTLE-SHAPED VASE

Enamelled with a coral-red glaze, over which is a slight decoration of a bamboo tree pencilled in gold. Tao-Kuang period (1821-1850).

Height, 6½ inches.

365—PAIR OF WHITE FUCHIEN KYLINS

Mounted upon square-shaped pedestals and with one front paw upon a ball. A tube at the side for joss sticks. Yung-chêng period (1723-1735).

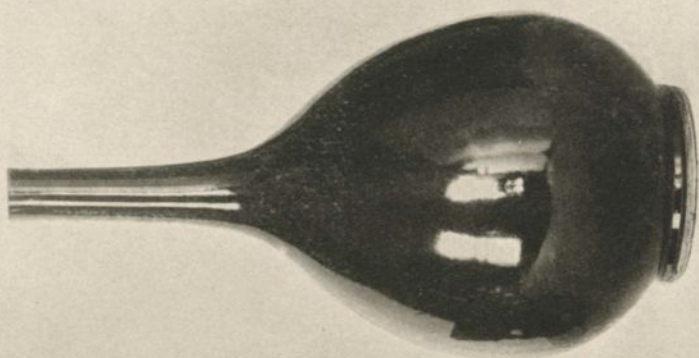
Height, 5½ inches.

366—QUADRILATERAL GALLIPOT

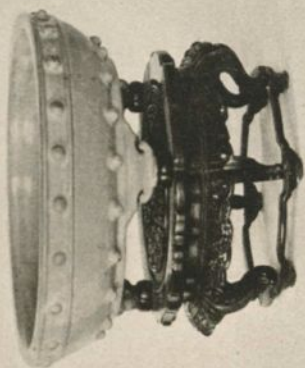
With rudimentary monster-headed ring handles. Invested with a monochrome glaze of peacock blue, which is minutely crackled throughout. Ch'ien-lung period (1736-1795).

Illustrated

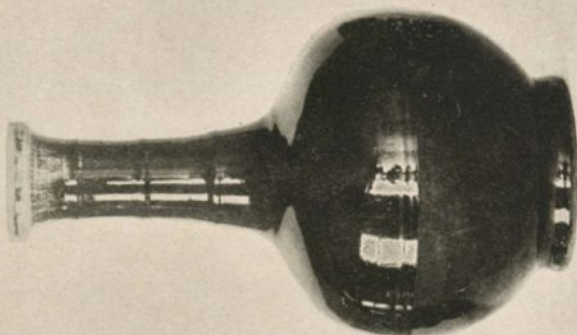
Height, 5¼ inches.



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367—GLOBULAR BOWL

Invested with a deep brilliant red glaze of the *sang-de-bœuf* tones. The lip is defined by a rice-colored rim showing the crackled surface. Chia Ch'ing period (1796-1820).

Illustrated

Height, 3½ inches.

368—AMPHORA-SHAPED VASE

Enamelled with a minutely crackled camellia-leaf green glaze. Tao-Kuang period (1821-1850).

Height, 6 inches.

369—QUADRILATERAL VASE

With ribbed edges. Coated with a monochrome glaze of turquoise blue of opaque quality and minutely crackled. Ch'ien-lung period (1736-1795).

Illustrated

Height, 5¼ inches.

370—SMALL BOTTLE-SHAPED VASE

With tubular neck and slightly spreading mouth. Invested with an apple-green glaze, which has been applied over a network of brown crackle. Ch'ien-lung period (1736-1795).

Illustrated

Height, 5¾ inches.

371—BOTTLE-SHAPED VASE

With a trumpet-shaped mouth. Invested with a fine *soufflé* glaze of robin's egg blue. A brown lizard in high under-cut relief around the shoulder. Yung-chêng period (1723-1735), or early Ch'ien-lung period (1736-1795). Carved stand in shape of a lotus flower.

Height, 5 inches.

372—OVIFORM JAR

With short neck. Invested with a pale celadon glaze with shades of peach-bloom tint around the shoulder. K'ang-hsi period (1662-1722).

Illustrated

Height, 4½ inches.

373—CYLINDRICAL VASE

With short neck and trumpet-shaped mouth and a monochrome glaze of turquoise blue, which is of brilliant opaque quality and minutely crackled throughout. Yung-chêng period (1723-1735).

Illustrated

Height, 6 inches.

374—PEAR-SHAPED VASE

Thin hard paste. Invested with a coral-red glaze of even and very fine quality. Yung-chêng period (1723-1735).

Height, 7½ inches.

375—IVORY WHITE FUCHIEN ELEPHANT

Carrying a vase with metallic rim and a rock crystal ball. (Hsiang t'o pas p'ing—"Elephant carrying precious vases"). Yung-chêng period (1723-1735). Carved stand, inlaid with silver wire.

Illustrated

Height, 7½ inches.

376—BOTTLE-SHAPED VASE

Dense hard paste invested with a monochrome glaze of *gros bleu* with a pear-skin surface. K'ang-hsi period (1662-1722).

Height, 7¼ inches.

377—BOTTLE-SHAPED VASE

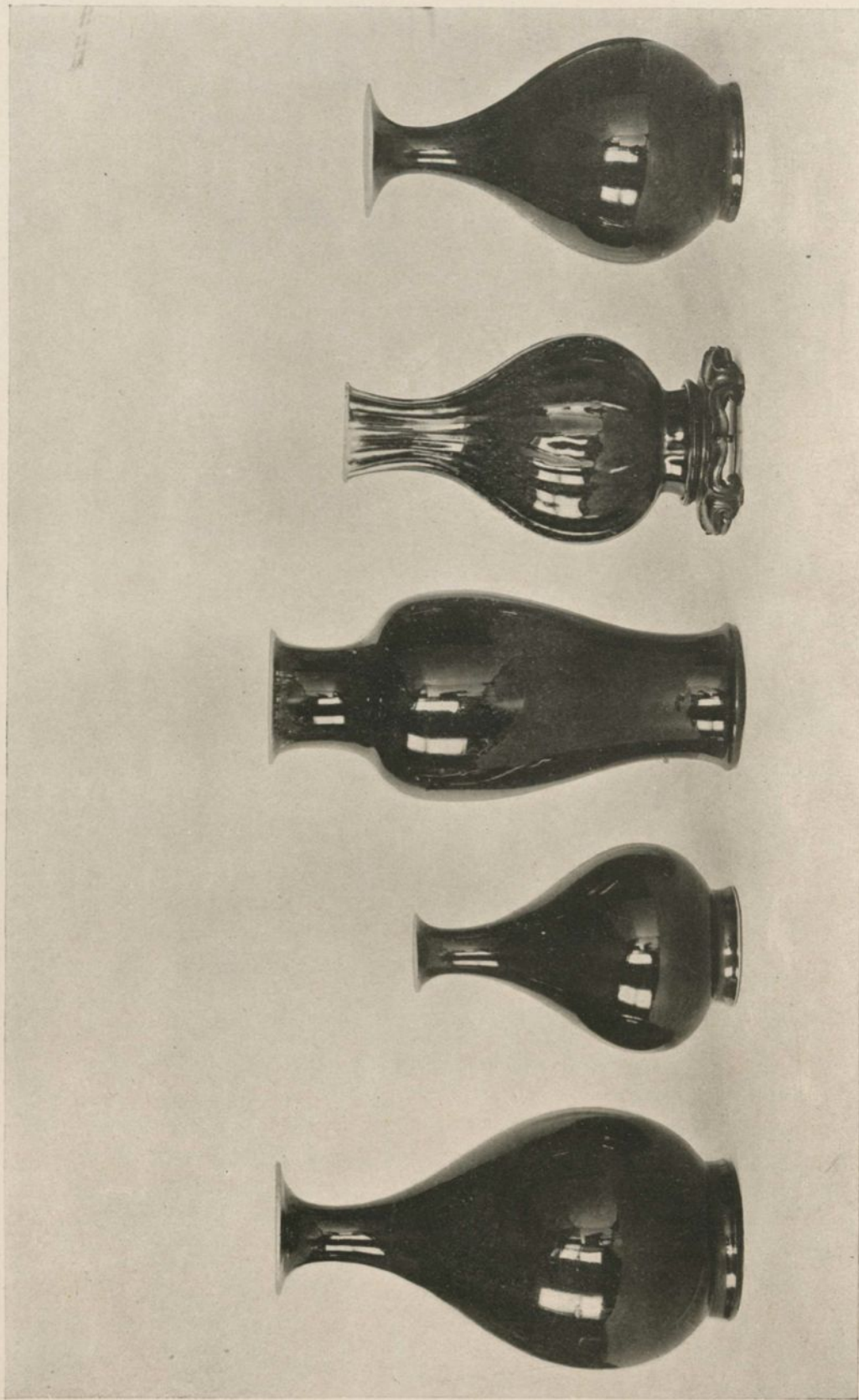
With tall slender neck, covered with a glaze known as robin's egg blue. Ch'ien-lung period (1736-1795).

Height, 7½ inches.

378—FLAT OVIFORM VASE

With two sceptre handles. Enamelled with a pale celadon glaze of opaque quality applied over a ground with bold crackles. Has carved stand. K'ang-hsi period (1662-1722).

Height, 7¼ inches.



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379—BOTTLE-SHAPED VASE

Coarse porcelain, of the Chia Ch'ing period (1796-1820), with an opaque pale green glaze over a network of crackle.

Height, 8 inches.

380—WINE EWER

Enamelled with a red glaze to resemble agate. *Mark: Ta Ming Chia-ch'ing nien chih* underneath the base. (Apocryphal.) Probably a Japanese imitation.

Height, 11½ inches.

381—HEXAGONAL HANGING VASE

With two tube handles. Fashioned after an ancient bronze, coated with a rice color glaze and marked with a network of brown and black lines. Ch'ien-lung period (1736-1795). Has carved stand.

Height, 7¼ inches.

382—QUADRILATERAL VASE

With rudimentary monster-head handles. Enamelled with a turquoise-blue crackle glaze, over which are splashes of deep violet. Ch'ien-lung period (1736-1795).

Height, 8½ inches.

383—QUADRILATERAL VASE

With rudimentary monster-head handles. Invested with a mustard-yellow glaze, which is minutely crackled throughout. Ch'ien-lung period (1736-1795).

Height, 8¼ inches.

384—PAIR OF DOUBLE GOURD-SHAPED VASES

Pure white paste, coated with a monochrome glaze of mazarine blue of brilliant and even quality. K'ang-hsi period (1662-1772).

Height, 8¾ inches.

385—JAR-SHAPED VASE

With wide mouth and receding base. Fashioned after an ancient bronze. Coated with a pale celadon crackled glaze and ornamented with an archaic band and palmettes glazed in imitation of rusty iron. *Mark: Seal* incised on the base. Ch'ien-lung period (1736-1795).

Height, 5¾ inches.

386—BOTTLE-SHAPED VASE

With ribbed bands. Hard white paste, coated with a mustard-yellow glaze of iridescent quality and minutely crackled. Ch'ien-lung period (1736-1795).

Height, 8¼ inches.

387—BOTTLE-SHAPED VASE

With tall tubular neck. Onion-green crackle glaze, with splashes of *sang-de-bœuf* tones. Ch'ien-lung period (1736-1795).

Height, 8¼ inches.

388—TALL OVIFORM VASE

With short trumpet-shaped neck. Enamelled with a dark *soufflé* glaze. Nineteenth Century (Japanese).

Height, 9½ inches.

389—TRIPOD INCENSE BURNER

Globular shape. Enamelled with a monochrome glaze of pale green, which is minutely crackled throughout. Ch'ien-lung period (1736-1795).

Height, 4¼ inches; diameter, 7 inches.

390—OVIFORM VASE

With short, wide neck and rudimentary monster-head handles. Rice-colored crackle glaze with archaic ornaments in relief on reserved biscuit bands of iron-brown. Mark: *Chêng-hua nien chih* painted in black under the glaze. (Apocryphal.) Ch'ien-lung period (1736-1795).

Height, 6 inches.

391—*Sang-de-poulet* GALLIPOT

Of clear white hard paste of the Yung-chêng period (1723-1735). Invested with a beautiful monochrome glaze of the *sang-de-poulet* type. The lip is defined by a white rim. Mark: *Ta Ching Yung-chêng nien chih*. Yung-chêng period (1723-1735).

Illustrated

Height, 14 inches.

392—QUADRILATERAL JAR

With silver mount and cover (the latter of English workmanship, second-half of Eighteenth Century). The jar fashioned and decorated in imitation of an ancient bronze vessel. It is invested with a monochrome glaze of pale lavender color of opaque quality, over an embellishment of archaic designs which are carved in low relief in the paste. Ch'ien-lung period (1736-1795).

Height, 9¼ inches.

393—PILGRIM BOTTLE VASE

With two scroll handles. Coated with a fine monochrome glaze of reddish-brown color, flecked with minute metallic spots. Has finely carved stand. Ch'ien-lung period (1736-1795).

Illustrated

Height, 8¾ inches.



394—OVIFORM JAR

A dragon, executed in high undercut relief, coils upward to the mouth. Coated with a starch-blue glaze. Tao-Kuang period (1821-1850).

Height, 7½ inches.

395—LANG-YAO PILGRIM BOTTLE

With rounded body, bulbous neck, and two hollow handles. Dense heavy paste, marble-white, coated with a thin glaze of the *sang-de-bœuf* mottled tints. The base is invested with the characteristic rice-color crackle. While the *sang-de-bœuf* glaze is not of equal depth throughout, this piece is of rare interest in consequence of its peculiar variety of shades, which are blended as in the skin of a fruit, from deep plum-blue and cranberry-red to a brownish-green which, on the edges, assume a rice-colored tinge. K'ang-hsi period (1662-1722). Carved stand.

Illustrated

Height, 8¾ inches.

396—GLOBULAR JAR

Thin hard paste, invested with a minutely crackled turquoise glaze. Dragon and phoenix amidst cloud forms engraved in the paste. Ch'ien-lung period (1736-1795).

Height, 6 inches; diameter, 8 inches.

Illustrated

397—*Sang-de-poulet* GALLIPOT

Hard white paste, coated with a monochrome glaze of *sang-de-poulet* of even quality. Ch'ien-lung period (1736-1795).

Illustrated

Height, 9½ inches.

398—BOTTLE-SHAPED VASE

Globular body, with wide cylindrical neck. Invested with a monochrome glaze of camellia-leaf green of fine quality, which is minutely crackled throughout. Ch'ien-lung period (1736-1795).

Illustrated

Height, 12 inches.

399—MELON-SHAPED VASE

With spreading mouth. Coated with an opaque olive-green glaze, and decorated on each lobe with a lion carved in relief in the paste and enamelled with purple and iron red. Late Ch'ien-lung period (1736-1795), or Chia Ch'ing period (1796-1820).

Height, 9¾ inches.

400—FLOWER BOWL

(Hua-p'en.) With three scrolled feet, for bulbs of narcissus. Style of ancient Chun-yao. Coated with a gray-crackle glaze of *clair de lune* type and ornamented with two bands of bosses. Underneath the base the numeral three is incised in the paste. Beautifully carved stand.

Height, 3¼ inches; diameter, 9¼ inches.

Illustrated

401—DOUBLE GOURD BOTTLE

Thin white hard paste, coated with a very fine even glaze, known as "tea dust." Mark: *Chergiva nien chih* in blue. (Apocryphal.) K'ang-hsi period (1662-1722).

Height, 12 inches.

402—BOTTLE-SHAPED VASE

With tubular neck and slightly spreading mouth. Invested with a fish-roe crackle, mottled glaze of turquoise blue and shades of deep violet. Ch'ien-lung period (1736-1795).

Illustrated

Height, 13¼ inches.

403—BOTTLE-SHAPED VASE

With flattened fluted body, coated with a minutely crackled glaze of the *sang-de-bœuf* type. Ch'ien-lung period (1736-1795). Carved stand.

Illustrated

Height, 12½ inches.

404—PILGRIM BOTTLE

With bulbous neck and sceptre-shaped handles, invested with a minutely crackled turquoise-blue glaze of brilliant quality. Ch'ien-lung period (1736-1795).

Height, 11½ inches.

405—PEAR-SHAPED VASE

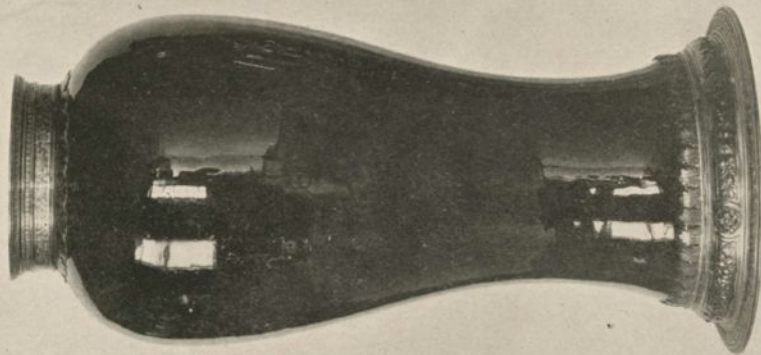
With tall cylindrical neck. Clear white hard paste, coated with a monochrome and boldly crackled glaze of cherry-red, of fine, even quality. Ch'ien-lung period (1736-1795).

Height, 12 inches.

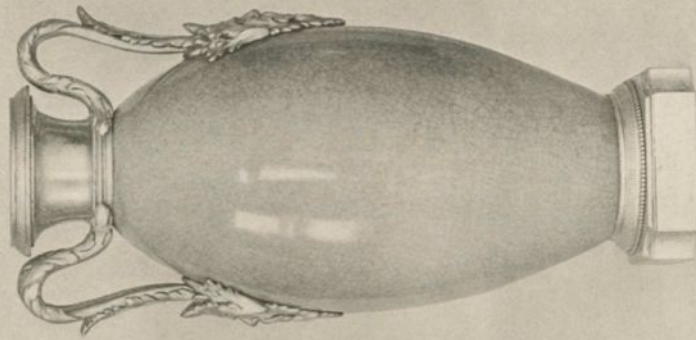
406—BOTTLE-SHAPED VASE

Invested with a monochrome glaze of cucumber-green and splashes of a darker shade applied over a network of crackles. Ch'ien-lung period (1736-1795).

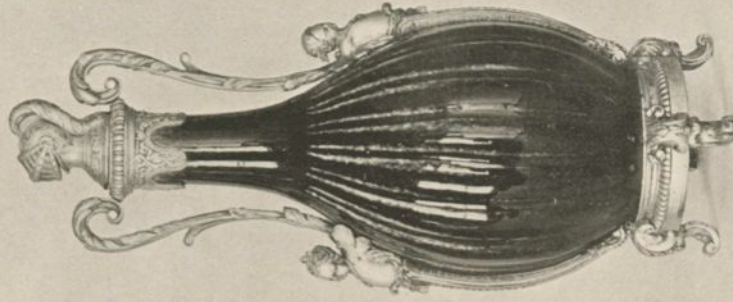
Height, 10 inches.



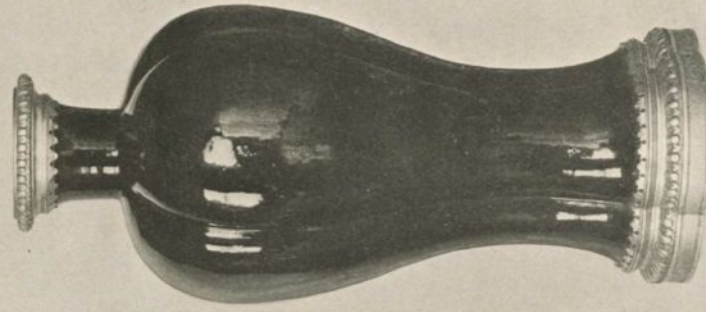
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407—PEAR-SHAPED VASE

With bold flaring mouth. Dense hard paste, invested with a monochrome glaze of the *sang-de-boeuf* type. Ch'ien-lung period (1736-1795)

Height, 13½ inches.

408—OVIFORM VASE

With wide neck and flaring mouth, enamelled with a monochrome glaze of brilliant turquoise blue, which is marked with a fish-roe crackle. Ch'ien-lung period (1736-1795).

Illustrated

Height, 12 inches.

409—BOTTLE-SHAPED VASE

Hard paste, invested with a monochrome glaze of *foie de veau* color. Carved stand. Ch'ien-lung period (1736-1795).

Illustrated

Height, 11½ inches.

410—PAIR DOUBLE GOURD CELADON VASES

Clear white hard paste. Invested with a monochrome glaze of pale sea-green tint of even quality. Have carved teakwood stands. *Mark*: Seal in blue under the glaze. Ch'ien-lung period (1736-1795).

Height, 12½ inches.

411—BOTTLE-SHAPED VASE

Oviform body, with tall slender neck. Hard paste coated with a monochrome glaze of coral red of fine, even quality. Yung-ch'eng period (1723-1735).

Height, 13½ inches.

412—FLAT OVIFORM VASE

With two sceptre-shaped handles, fashioned after an ancient bronze vessel. Dense hard paste, coated with a tea-color glaze of very fine, even quality. Ch'ien-lung period (1736-1795). Carved stand.

Height, 12 inches.

413—PEAR-SHAPED VASE

With trumpet mouth. Clear white hard paste, coated with a monochrome glaze of liver color of a fine, even tint. Ch'ien-lung period (1736-1795).

Height, 11½ inches.

414—BOTTLE-SHAPED VASE

Dense hard paste, coated with a beautifully mottled red and plum-colored glaze. *Mark*: Square seal of the period. Ch'ien-lung period (1736-1795).

Illustrated

Height, 14 inches.

415—BOTTLE-SHAPED VASE

With tall cylindrical neck. Yao-pien or transmutation ware, showing a mottled glaze of delicate blue, purple and white clouding. Chia Ch'ing period (1796-1820).

Height, 15½ inches.

416—CELADON GALLIPOT

Dense hard paste, decorated with delicate designs of lotus flowers engraved in the paste and coated with a celadon glaze of sea-green tint. Ch'ien-lung period (1736-1795).

Height, 15½ inches.

417—BOTTLE-SHAPED VASE

Globular body, with tall cylindrical neck, flaring at mouth. Coated with a mottled glaze known as robin's egg blue. Ch'ien-lung period (1736-1795).

Height, 14½ inches.

418—BOTTLE-SHAPED VASE

With wide cylindrical neck and spreading mouth. Dense hard paste with a brilliant red glaze over an onion-green ground, which is cracked throughout. Tao-Kuang period (1821-1850).

Height, 13½ inches.

419—TALL MELON-SHAPED VASE

Enamelled with a rice-color glaze, which is covered with a network of fine crackle of pale rose-pink tint. Yung-chêng period (1723-1735), or Ch'ien-lung period (1736-1795).

Illustrated

Height, 15½ inches.

420—BOTTLE-SHAPED VASE

Dense hard paste, coated with a mottled glaze of deep red and purple, changing to rice-color at mouth. Tao-Kuang period (1821-1850).

Illustrated

Height, 14½ inches.

421—BARREL-SHAPED JAR

Rudimentary monster-head handles. Bands of ornament fashioned after ancient bronze designs modelled in low relief around body, rim and base. Coated with an orange-yellow glaze of brilliant opaque quality. Chia Ch'ing period (1796-1820). Carved stand.

Height, 7¾ inches.

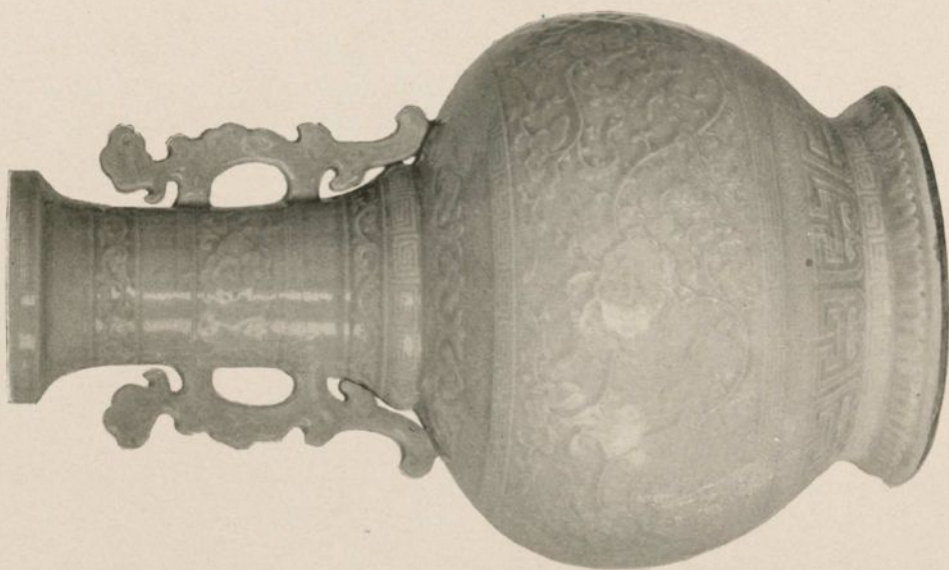
422—OVIFORM VASE

With wide mouth and two handles of archaic design. Enamelled with a mottled glaze known as robin's egg blue of fine, even quality. Ch'ien-lung period (1736-1795).

Height, 12 inches.



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423—BOTTLE-SHAPED VASE

With ovoid body and tall slender neck. Clear white paste invested with a mirror-black glaze of great depth which is flecked with minute metallic points. The mouth is defined by a white rim. K'ang-hsi period (1662-1722).

Illustrated

Height, 17½ inches.

424—PAIR BOTTLE-SHAPED VASES

Coated with a camellia-leaf glaze and ornamented with sporting lions, cloud forms and fire emblems, which are carved in relief in the paste.

Illustrated

Height, 16 inches.

425—LARGE PEAR-SHAPED VASE

With boldly spreading mouth. Dense hard paste, coated with a monochrome glaze of brilliant red; on the rim and underneath the foot a rice-color crackle. Ch'ien-lung period (1736-1795).

Height, 16¾ inches.

426—PAIR BOTTLE-SHAPED VASES

Globular bodies, with cylindrical necks. Four-clawed dragons amid nebulae and fire emblems moulded in relief in the paste, which is coated with a minutely crackled turquoise glaze of brilliant opaque quality. Ch'ien-lung period (1736-1795).

Height, 16½ inches.

427—SANG DE BOEUF VASE

Tall oviform, with short wide neck and spreading mouth. Enamelled with a monochrome glaze of *sang-de-boeuf* type. Chia Ch'ing period (1796-1820).

Illustrated

Height, 17 inches.

428—BOTTLE-SHAPED VASE

Globular body, with tall, slender tubular neck. Enamelled with a mottled glaze of powder-blue type and decorated with dragons amid cloud forms pursuing the sacred pearl, executed in white reserve. K'ang-hsi period (1662-1722).

Height, 19 inches.

429—PAIR TALL OVIFORM VASES

With bases receding, short necks, and flaring mouths. Coated with a thick brilliant glaze of deep sapphire blue, overlaid with figure scenes (the one depicting a presentation of gifts to an emperor, the other one a pastoral scene), pencilled in gold, which has disappeared on various parts. Ch'ien-lung period (1736-1795).

Height, 757, 15¼ inches.

Height, 758, 13¾ inches.

430—CLUB-SHAPED VASE

Clear white hard paste. Invested with a powder-blue glaze of brilliant quality, over which is a faint decoration pencilled in gold. K'ang-hsi period (1662-1722).

Illustrated

Height, 17 inches.

431—PEAR-SHAPED VASE

Enamelled with a monochrome glaze of the Lang-ya red. French gilt mountings of the Nineteenth Century. Ch'ien-lung period (1736-1795).

Illustrated

Height, 18½ inches.

432—OVIFORM CELADON VASE

Coated with a monochrome glaze of sea-green tint and profusely crackled. Unusually interesting mountings of French gilt bronze in late Louis XVI style. Ch'ien-lung period (1736-1795).

Illustrated

Height, 17½ inches.

433—TALL MELON-SHAPED GALLIPOT

With four lobes. Enamelled with a mirror-black glaze of brilliant quality. The foot and neck are mounted in gilt bronze of French Nineteenth Century workmanship.

Illustrated

Height, 17½ inches.



434—TALL OVIFORM VASE

Dense hard paste, coated with a monochrome glaze of brilliant mottled red. The mouth and foot are mounted in repoussé silver of English workmanship of the late Eighteenth Century. Maker's mark, H. C. Ch'ien-lung period (1736-1795).

Illustrated

Height, 8½ inches.

435—LARGE CELADON VASE

Noble bottle shape, with two dragon-shaped handles. Dense sonorous hard paste, elaborately decorated with a broad band of peonies and leafy scrolls around the body and bands of sceptre heads, gadroons and Greek fret encircling the shoulder, foot and neck; all carved in low relief in the paste, over which is a celadon glaze of pellucid green. *Mark:* Seal in blue under the glaze. Ch'ien-lung period (1736-1795).

Illustrated

Height, 23½ inches.

436—NOBLE BOTTLE-SHAPED VASE

Globular body, with tall cylindrical neck, coated with a starch-blue glaze of an even opaque quality. The decoration, which is carved in low relief in the paste, consists of a bold imperial five-clawed dragon pursuing the jewel of omnipotence amid clouds and fire emblems. Ch'ien-lung period (1736-1795).

Height, 25¾ inches; diameter, 18½ inches.

Illustrated

437—GRAND CELADON VASE

With tall cylindrical neck, two dragon handles and receding base. It is enamelled with a sea-green celadon glaze and elaborately embellished with an ornamentation which is carved in high relief in the paste. Around the body is a wide band of archaic dragon fret in underglaze blue and *rouge de feu*. Encircling the shoulder and neck are chrysanthemum flowers in *rouge de feu*, and palmettes and Greek fret in deep cobalt blue. Around the foot and lip are bands of gadroons, Greek fret and sceptre-head scrolls in brilliant blue. Ch'ien-lung period (1736-1795).

Illustrated

Height, 23½ inches.

438—MYTHOLOGICAL ANIMAL

Hard paste, enamelled with coral-red, green and dark blue enamels. K'ang-hsi (?) period (1662-1722).

Height, 4¾ inches.

439—PORCELAIN BOTTLE

In shape of a pelican, with a stopper of gilt bronze and a base of the same metal. Coated with a minutely crackled turquoise and aubergine glaze. Yung-ch'eng period (1723-1735).

Height, 8¾ inches.



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440—LION WITH CUB

With joss-stick holder, on pedestal. Hard paste, coated with variegated enamels, a vivid green and aubergine predominating. K'ang-hsi period (1662-1722).

Height, 8 inches.

441—LION WITH CUB

And vase for joss-sticks on square pedestal; coated with a turquoise-blue glaze, the pedestal in aubergine. K'ang-hsi period (1662-1722).

Height, 8 inches.

442—PAIR PORCELAIN ORNAMENTAL PIECES

Cats. Coated with a brilliant black glaze, with green glass eyes; resting on pedestals of French gilt bronze of Louis XVI design and period. K'ang-hsi period (1662-1722).

Height, 6 inches.

443—PAIR PORCELAIN CHIMERAS

Invested with a monochrome glaze of coral-red. Yung-chêng period (1723-1735). Have carved wood stands.

Height, 6½ inches.

444—PAIR FANTASTIC ANIMALS

Modelled in porcelain and coated with a monochrome glaze of turquoise blue, which is minutely crackled throughout. K'ang-hsi period (1662-1722).

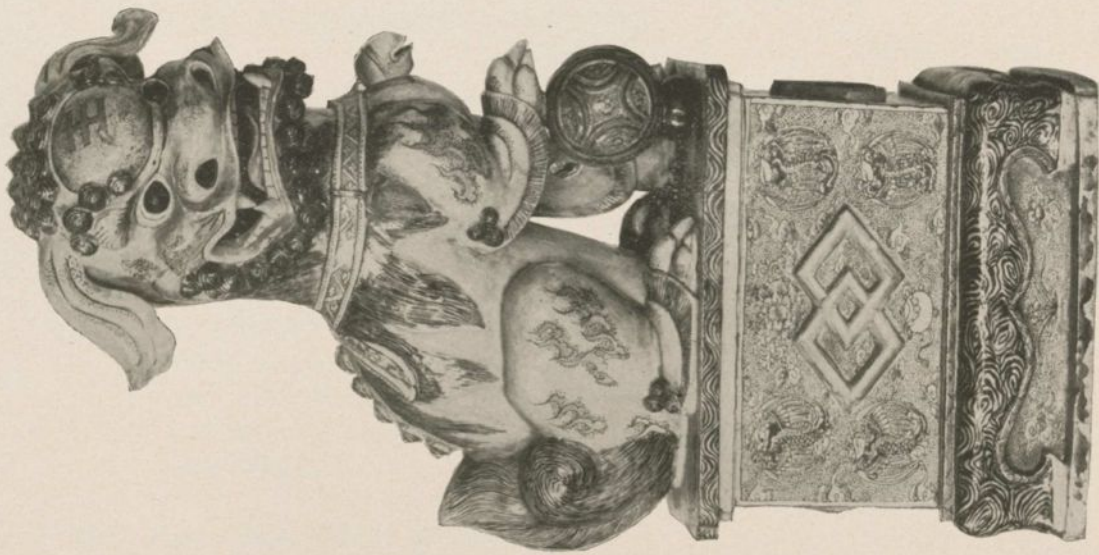
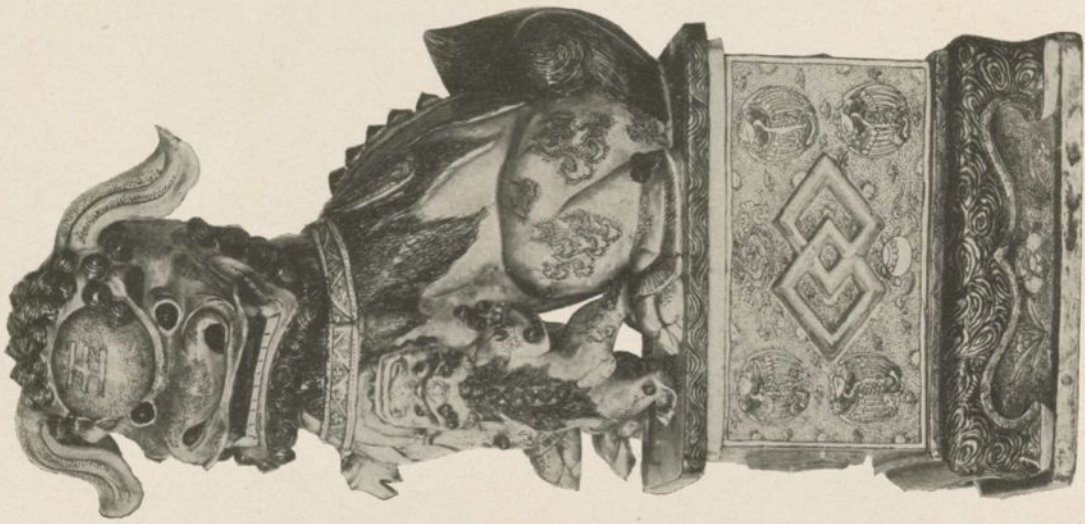
Height, 10 inches.

445—PORCELAIN KYLIN

With paw on brocaded ball, and a vase for joss-sticks. Coated with a thick mottled glaze. K'ang-hsi period (1662-1722).

Illustrated

Height, 9½ inches.





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449

446—PAIR PORCELAIN ORNAMENTAL PIECES

Seated cats on oblong pedestals. Enamelled with a monochrome glaze of turquoise blue. Stands of gilt bronze of Louis XVI design and period. Ch'ien-lung period (1736-1795).

Illustrated

Height, 13 inches.

447—PAIR PORCELAIN PARROTS

On bases of openwork rock design. Enamelled with yellow and brilliant green glaze, with bases of aubergine. Gilt bronze socket with rocaille feet; Louis XV period. K'ang-hsi period (1662-1722).

Illustrated

Height, 11½ inches.

448—PAIR LARGE KYLINS

On pedestals. One holding in right paw a brocaded ball, the other holding a cub. Enamelled with green, yellow and aubergine, and decorated with fire emblems and the character *Shou*. The pedestals are decorated with chrysanthemums and diaper pattern. K'ang-hsi period (1662-1722).

Height, 17 inches.

449—PAIR LARGE PORCELAIN LIONS

On pedestals. One with cub, the other sporting with a brocaded ball. Enamelled and decorated with brilliant colors of the *famille-verte*. K'ang-hsi period (1662-1722).

Illustrated

Height, 17½ inches.



454

450—PAIR LARGE LIONS ON PEDESTALS

One with cub and the other with its front paw resting on a brocaded ball. Enamelled with green, yellow and aubergine, and decorated with fire emblems, Buddhistic symbols and script characters. Double lozenge-shaped ornaments in relief on bases. K'ang-hsi period (1662-1722).

Illustrated

Height, 20 inches.

451—PAIR LARGE LIONS ON PEDESTALS

One with cub. Modelled in porcelain and enamelled with turquoise-blue, aubergine and yellow glazes. Early Ming period.

Illustrated

Height, 20 inches.

452—PAIR LARGE LIONS ON PEDESTALS

One with cub, the other with its paw resting on a brocaded ball. Modelled in hard paste and enamelled with brilliant green, aubergine and yellow glazes. Early Ming period.

Height, 24 inches.

453—PAIR PORCELAIN KYLINS

Mounted as candelabra. Seated figures of kylins, modelled in porcelain and coated with a turquoise-blue glaze. The mounting is artistically wrought in gilt bronze of the Louis XV style and period, and consists of six carved rocaille arms, the socket and disks of which are adorned with rocaille ornaments in relief, and rocaille branches with colored porcelain flowers. Yung-chêng period (1723-1735).

Entire height, 31 inches; spread, 22 inches.

454—LARGE GLOBULAR JAR

With receding base and wide mouth. Around the shoulder an escaloped border, containing floral designs and emblems; in the centre, lotus flowers, cranes and waves; a border of conventional ornament around the base; all moulded in low relief and enamelled in orange-yellow, green and blue. The ground in the centre is aubergine. In shape and design, in the style of the ancient Ming jars.

Illustrated

Height, 18 inches.

455—LARGE JAR

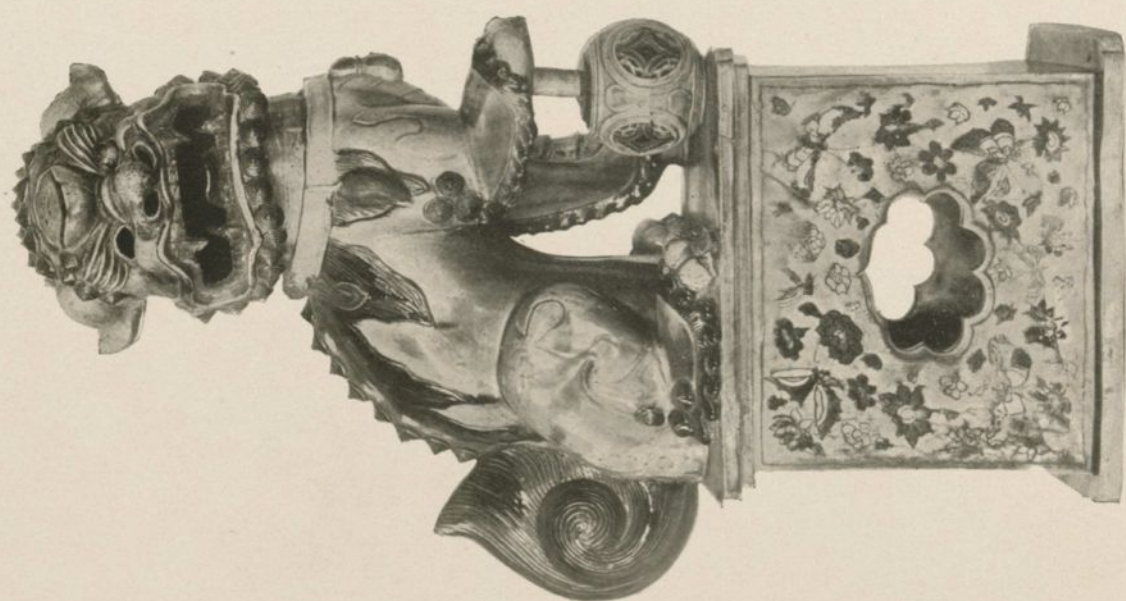
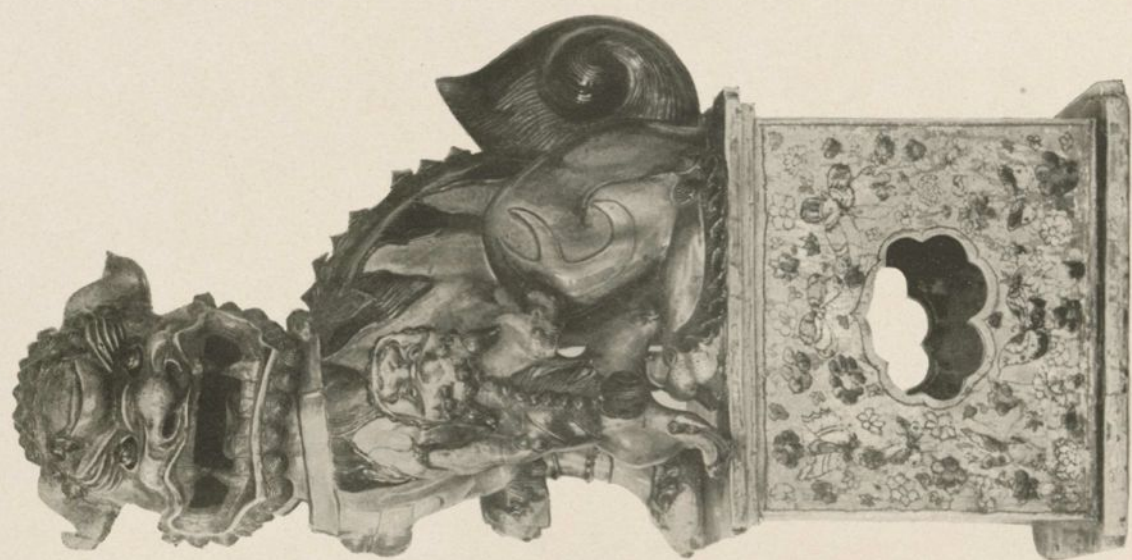
With metallic bell-shaped cover. Four-clawed dragons contend for the jewel of omnipotence, above waves and amid nebulae and fire emblems, in low relief; enamelled in turquoise blue, yellow and pale purple, on a ground of deep blue. In the style of ancient Ming ware. Gilt bronze stand.

Illustrated

Height, 17 inches.



455





THIRD AFTERNOON'S SALE

FRIDAY, FEBRUARY 17th, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 456 to 703, inclusive

CABINET SIZE PORCELAINS

456—CHINESE PORCELAIN SEAL (*Yin*)

Green, with minute crackle; the base with engraved archaic script characters.

457—MINIATURE BOTTLE-SHAPED VASE

Glazed to resemble variegated marble, in yellow, red, green and blue. Tao-Kuang period (1821-1850).

458—PORCELAIN SNUFF BOTTLE

Modelled in the design of an ear of corn, with yellow glaze. Tao-Kuang period (1821-1850).

459—GLOBULAR SNUFF BOTTLE

Enamelled with a *rose-soufflé* glaze. Ch'ien-lung period (1736-1795).

460—PORCELAIN SNUFF BOTTLE

Flat shape, with a mustard-yellow crackle glaze. Ch'ien-lung period (1736-1795).

461—PORCELAIN SNUFF BOTTLE

Flat shape. Lemon-yellow glaze. Ch'ien-lung period (1736-1795).

462—MINIATURE VASE

Oviform bottle-shape, with a *rose-soufflé* glaze on a white ground. Ch'ien-lung period (1736-1795).

Height, 2¼ inches.

463—PORCELAIN SNUFF BOTTLE

Flat oviform. Mustard-yellow crackle glaze. Ch'ien-lung period (1736-1795).

464—PORCELAIN SNUFF BOTTLE

Flat shape. Coated with a mustard-yellow crackled glaze of fine quality.

465—PORCELAIN SNUFF BOTTLE

Miniature oviform. Enamelled with a camellia-leaf glaze of brilliant quality. Ch'ien-lung period (1736-1795).

Height, 3¼ inches.

466—MINIATURE OVIFORM JAR

Hard paste. Coated with a fine tea-color glaze. Ch'ien-lung period (1736-1795).

Height, 3 inches.

467—MINIATURE GLOBULAR JAR

Dense hard paste, coated with a boldly crackled white glaze. *Mark:* Square seal stamped in the paste. Ch'ien-lung period (1736-1795).

Height, 2 inches.

468—MINIATURE VASE

Fluted bottle-shaped. Cucumber-green glaze with minute crackle. Ch'ien-lung period (1736-1795).

Height, 3½ inches.

469—MINIATURE INCENSE BURNER

With side handles. Coated with a deep brown glaze flecked with metallic spots, known as iron rust. Ch'ien-lung period (1736-1795).

Height, 2 inches.

470—SMALL SAUCER

Mustard-yellow crackle glaze, edged with brown. Ch'ien-lung period (1736-1795).

Height, 4¾ inches.

471—TWO MINIATURE GOURD-SHAPED BOTTLES

Fluted design, with gilt rims and cords; one lapis-lazuli blue, the other rose color. Chia Ch'ing period (1796-1820).

Height, 4 inches.

472—MINIATURE COUPE

Globular shape, semi-eggshell porcelain; coated with a brilliant white glaze. A chrysanthemum design is engraved in the paste and apparent when the cup is filled with a dark fluid. K'ang-hsi period (1662-1722).

Height, 2½ inches.

473—MINIATURE VASE

Oviform. Enamelled with a monochrome glaze of camellia-leaf green. Ch'ien-lung period (1736-1795).

Height, 4½ inches.

474—MINIATURE CUP

Hard paste of the K'ang-hsi period, with an outside monochrome glaze of *sang-de-boeuf* color. K'ang-hsi period (1662-1722). Has carved teakwood stand.

475—ROUGE BOX

Square shape. Dragon in high relief on the cover; fire emblems and nebulae around the sides in low relief. Lemon-yellow glaze. *Mark*: Seal of Ch'ien-lung in low relief underneath the base. Ch'ien-lung period (1736-1795).

Height, 2 inches.

476—PORCELAIN ORNAMENT

Sacred elephant supporting a trumpet-shape vase. Coated with a brilliant white glaze.

Height, 3¾ inches.

477—SMALL BOTTLE-SHAPED VASE

Enamelled with a *rose-soufflé* glaze. Tao-Kuang period (1821-1850).

Height, 5 inches.

478—SMALL INCENSE BURNER

Semi-globular shape and scroll handles. Enamelled with an iron rust glaze of iridescent quality. Wood cover, surmounted by an ivory net-suke.

Height, 4 inches.

479—BOTTLE-SHAPED VASE

Of interesting design. Enamelled with a powder-blue glaze over which is a faint decoration in gold.

Height, 6½ inches.

480—MINIATURE BEAKER

Enamelled with a powder-blue glaze, over which is a decoration of gilding.

Height, 5½ inches.

481—SMALL OVIFORM VASE

Enamelled with a mustard-yellow glaze, over which are splashes of brilliant green. Tao-Kuang period (1821-1850).

Height, 6¼ inches.

482—SMALL INCENSE BURNER

Circular shape, with rudimentary handles. Coated with a thick glaze of tea color. Ch'ien-lung period (1736-1795).

Height, 2½ inches.

483—WRITER'S WATER RECEPTACLE

In shape of a frog; showing a rich *flambé* coating in which the prevailing tone of olive is flecked with mottled tints of plum-color and *sang-de-bœuf*. Ch'ien-lung period (1736-1795). Carved stand.

Height, $2\frac{3}{4}$ inches.

484—BOTTLE-SHAPED VASE

Coated with a yellow glaze, over which are splashes of vivid green. Has carved teakwood stand.

Height, 5 inches.

485—BOTTLE-SHAPED VASE

Fluted design, with two tubular handles. Coated with a rice-color glaze, which is covered with a network of pink crackle. K'ang-hsi period (1662-1722).

Height, $5\frac{1}{4}$ inches.

486—SMALL BOTTLE-SHAPED VASE

Coated with deep blue glaze. Ch'ien-lung period (1736-1795).

Height, $5\frac{1}{2}$ inches.

487—IMPERIAL YELLOW BOWL

Semi-eggshell porcelain. Coated with an imperial yellow glaze of iridescent quality. Mark: *Ta Ming Wan Li nien chih* (apocryphal), within two blue rings. Ch'ien Lung period (1736-1795).

Diameter, 5 inches.

488—SMALL CELADON VASE

Graceful shape, with trumpet mouth. Covered with a rice-color crackle. Has carved wood stand. Ch'ien-lung period (1736-1795).

Height, $5\frac{1}{4}$ inches.

489—SMALL BOWL

Semi-eggshell porcelain. Five-clawed imperial dragons pursuing the jewel of omnipotence amid cloud forms and fire emblems, delicately engraved in the paste which is coated, outside, with a pale turquoise glaze. Mark: Seal of Tao-Kuang (1821-1850) in red. Tao-Kuang period (1821-1850). Has carved teakwood stand.

Height, $2\frac{1}{4}$ inches; diameter, $4\frac{1}{4}$ inches

490—SMALL OVIFORM VASE

Enamelled with a mustard-yellow glaze, which is minutely crackled throughout. Tao-Kuang period (1821-1850).

Height, 6 inches.

491—SMALL BOTTLE-SHAPED VASE

Enamelled with a turquoise-blue glaze, over which are metallic spots. Tao-Kuang period (1821-1850).

Height, 5 $\frac{3}{4}$ inches.

492—SMALL OVIFORM VASE

Dense hard paste. Coated with a *café au lait* crackle glaze, leaving a white rim around the lip. Ch'ien-lung period (1736-1795).

Height, 5 inches.

493—SMALL BOTTLE-SHAPED VASE

Globular body, with slender tubular neck. Covered with gray-pearl glaze, which is boldly crackled. Ch'ien-lung period (1736-1795).

Height, 5 inches.

494—SMALL INCENSE BURNER

With two rudimentary lion-head handles. Coated with a mottled glaze of deep violet. Ch'ien-lung period (1736-1795). Has carved stand and openwork cover.

Height, 2 $\frac{1}{2}$ inches.

495—PORCELAIN BOWL

Coated inside and outside with a minutely crackled pale-green glaze. Brown rim. Ch'ien-lung period (1736-1795). Has carved stand.

Height, 2 inches; diameter, 4 $\frac{1}{2}$ inches.

496—SMALL OVIFORM VASE

Coated with a minutely crackled glaze in mustard-yellow color. Tao-Kuang period (1821-1850).

Height, 5 $\frac{3}{4}$ inches.

497—PORCELAIN BOWL

Thin clear white paste. The inner and outer surfaces invested with a monochrome glaze of violet color of lustrous quality. *Mark: Ta Ch'ing K'ang-hsi nien chih* within a double blue ring. K'ang-hsi period (1662-1722). Has carved stand.

Height, 2 $\frac{1}{4}$ inches; diameter 4 $\frac{3}{4}$ inches.

498—SMALL OVIFORM VASE

Modelled after an ancient bronze vessel, with rudimentary ring handles. Invested with a smooth tea-color glaze. Has an incised square seal. Tao-Kuang period (1821-1850).

Height, 4 $\frac{3}{4}$ inches.

499—WINE CUP

Thin porcelain. Covered with an intricate ornamentation of flowers pencilled in brilliant enamels on a ground of imperial yellow. *Mark:* *Ta Ch'ing Tung Chih nien chih* (made in the reign of Tung Chih of the great Ch'ing Dynasty). Tung Chih period (1862-1874).

Height, 2½ inches; diameter, 3¾ inches.

500—SMALL VASE

Rose-colored ground, with scroll pattern, studded with conventional blossoms in enamel colors. *Mark:* A square seal of Ch'ien-lung (apocryphal). Tao-Kuang period (1821-1850).

Height, 4 inches.

501—BRUSH VASE

In two white reserves are figure subjects in enamel colors. On a lapis-lazuli ground are isolated blossoms. *Mark:* Square seal of Chia Ch'ing. Chia Ch'ing period (1796-1820).

Height, 3¼ inches.

502—FOUR WINE CUPS

- A. Semi-eggshell. Parrots and blossoms in enamel colors.
- B. Thin porcelain. Garden scenes and figures in brilliant enamel colors.
- C. Thin porcelain. Decoration in low tones, with gilding.
- D. Semi-eggshell porcelain. Dragon crest in brilliant green.

503—SMALL PORCELAIN TRAY

With waved edge. Chinese domestic scene in enamel colors and gilding. Chia Ch'ing period (1796-1820).

Length, 5 inches.

504—THREE SMALL CUPS

- A. Clear white hard paste, with a decoration in underglaze blue.
- B. Thin hard paste; floral branches in blue and black.
- C. Thin white hard paste; birds, flowers and butterflies in enamel colors.

505—TWO SMALL SAUCERS

One, semi-eggshell, decorated in enamel colors with a misunderstood copy of an European antique subject, Venus and Pluto; the other, thin porcelain, with a Chinese pastoral scene in enamel colors and borders pencilled in gilding. Both Chia Ch'ing period (1796-1820).

Diameter, 4½ inches.

506—QUADRILATERAL BRUSH HOLDER

Domestic scenes and landscapes, painted in colors. Foot and interior enamelled in pale green. Ch'ien-lung period (1736-1795).

Height, 3 inches.

507—SMALL SAUCER

Aster design in yellow, rose and green enamels on alternated panels of black, yellow, turquoise and purple. The under border of black hawthorn decoration. K'ang-hsi period (1662-1722).

Diameter, 4½ inches.

508—SMALL GLOBULAR JAR

White foliated reserves, containing figures and domestic scenes in fine enamel colors; on a green ground are conventional flowers. Base and interior show a pale green enamel. Tao-Kuang period (1821-1850).

Height, 2¼ inches.

509—LIBATION CUP

Formed by two bats and wave designs. Enamelled in coral-red and other colors, with a gilded decoration. Ch'ien-lung period (1736-1795).

Height, 2¼ inches.

510—TWO SAUCERS

One decorated with a four-clawed dragon pursuing the jewel of omnipotence, the other with a domestic scene in brilliant enamel colors. Chia Ch'ing period (1796-1820).

Respectively, 4¾ and 5¼ inches in diameter.

511—EGGSHELL SAUCER

With scalloped edge. Decorated in beautiful enamel colors of the *famille-rose*, with a rooster, a grasshopper, peonies and asters, elaborately pencilled. Yung-ch'eng period (1723-1735).

Diameter, 5 inches.

512—SAUCER

Thin hard paste. Decorated in enamel colors with an European subject, and children playing marbles. Chia Ch'ing period (1821-1850).

Diameter, 5½ inches.

513—MINIATURE CUP AND SAUCER

Dentilated rim; decoration of men fishing, in enamel colors, and brocaded border designs in enamels and gilding. Chia Ch'ing period (1796-1820).

514—TWO SMALL CUPS AND ONE SAUCER

Pure white eggshell porcelain; lotus flower design delicately engraved in the paste. Chia Ch'ing period (1796-1820).

515—TWO SMALL CUPS AND SAUCERS

One, eggshell porcelain, of lotus shape with butterflies and flowers pencilled in gold; the other with tree peonies painted in enamel colors of the *famille-rose*. Ch'ien-lung period (1736-1795).

516—CUP AND SAUCER

The former with handle. A Chinese domestic scene finely painted in brilliant enamel colors. Chia Ch'ing period (1796-1820).

517—EGGSHELL CUP AND SAUCER

Decorated with a tasteful floral design in delicate enamel colors. Yung-chêng period (1723-1735).

518—PAIR CUPS AND SAUCERS

Eggshell porcelain. House, bridge, pagoda and rocks; the scene animated by groups of figures finely painted in brilliant enamel colors.

519—COVERED CUP AND SAUCER

Semi-eggshell porcelain. Leaf and Buddha-hand shaped panels, filled with flowers and butterflies painted in brilliant enamel colors imposed upon a ground of deep rose. Ch'ien-lung period (1736-1795).

520—SMALL EGGSHELL CUP AND SAUCER

Decorated in enamel colors with a Dutch scene, copied from an European engraving. Chia Ch'ing period (1796-1820).

521—SMALL CUP AND SAUCER

Thin hard paste. Chinese domestic scene and delicate border design finely executed in enamel colors and gilding. Chia Ch'ing period (1796-1820).

522—SMALL CUP AND SAUCER

Semi-eggshell porcelain. Circular and foliated panels with floral and landscape design in red and gold on a ground of deep rose. Ch'ien-lung period (1736-1795).

523—SMALL CUP AND SAUCER

Eggshell porcelain. Rich floral decoration in enamel colors of the *famille-rose* in reserve panels and on a brown scroll ground; the saucer has emblems and flowers in colors to correspond. Chia Ch'ing period (1796-1820).

524—EGGSHELL CUP AND SAUCER

Decorated in enamel colors after an European drawing of a girl carrying a basket of peaches. Borders of leafy scroll designs in red and gold. Chia Ch'ing period (1796-1820).

525—SMALL CUP AND SAUCER

The motive of the decoration is the happy meeting of two friends who admire the landscape. The border design, which is pencilled in gold and low-toned enamels, consists of sceptre-head scrolls, dragon crests and a brocaded design. Ch'ien-lung period (1736-1795).

526—SMALL CUP AND SAUCER

Semi-eggshell porcelain. White reserves contain flowers painted in brilliant enamel colors and intercepted by an interlaced Y pattern of red and gold. Ch'ien-lung period (1736-1795).

527—SMALL CUP AND SAUCER

Semi-eggshell porcelain. Decorated in enamel colors with an European figure subject and border designs pencilled in black and gold. Chia Ch'ing period (1796-1820).

528—SMALL CUP AND SAUCER

Thin white hard paste. Chinese garden and domestic scenes finely painted in enamel colors, enhanced by gilding. Delicately pencilled border designs. Chia Ch'ing period (1796-1820).

529—*Famille-rose* CUP AND SAUCER

Semi-eggshell porcelain. Leaf-shaped white reserves contain peonies and other flowers framed by rich borders. Yung-ch'eng period (1723-1735).

Saucer diameter, 5¼ inches; cup height, 1¼ inches; cup diameter, 4¼ inches.

530—EGGSHELL CUP AND SAUCER

Flower-shaped, decorated with fishes and sea-plants in enamel colors and gilding. Chia Ch'ing period (1796-1820).

531—CUP AND SAUCER

White hard paste. Chinese garden and domestic scenes painted in brilliant enamel colors enhanced by gilding. Chia Ch'ing period (1796-1820).

532—SIX SMALL CUPS AND SAUCERS

Quatrefoil reserves contain flowers in enamel colors; the black ground is studded with detached flowers in various enamels. Ch'ien-lung period (1736-1795).

533—TWO ROSE-BACK CUPS AND SAUCERS

Semi-eggshell porcelain. Peonies and butterflies exquisitely painted in enamel colors of the *famille-rose*. The outer surfaces of the cups and the under borders of the saucers are invested with a beautiful rose-color glaze. Superb specimens of the Yung-ch'eng period (1723-1735).

534—COVERED CUP WITH SAUCER

Fine white semi-eggshell porcelain, elaborately decorated with floral scrolls and sceptre-head borders in enamel colors of *famille-rose*. Mark: *Ta Ch'ing Yung-ch'eng nien chih* within a double ring. Yung-ch'eng period (1723-1735).

535—GLOBULAR-SHAPED TEAPOT

With lion handles. Four circular floral medallions in vivid rose, blue and yellow, raised in low relief, framed by a yellow border on a rose ground. The handles are modeled as lions, the tail of one forming the spout. Ch'ien-lung period (1736-1795).

Height, 3½ inches.

536—OVIFORM TEAPOT

Two rose-colored panels raised and pierced, and green and red floral scrolls in low relief on a rose fish-roe ground. A border of deep rose, blue and yellow opaque enamels around the base. Ch'ien-lung period (1736-1795).

Height, 4¾ inches.

537—OVIFORM TEAPOT

Raised floral decoration in rose, green and violet enamels on a white ground. Handle and spout are tinted with aubergine. Ch'ien-lung period (1736-1795).

Height, 4½ inches.

538—GLOBULAR TEAPOT

Circular and foliated panels, with flowers in delicate enamels on a ground of brown and gold Y pattern. Ch'ien-lung period (1736-1795).

Height, 4 $\frac{1}{4}$ inches.

539—GLOBULAR TEAPOT

Floral scrolls, emblems and objects of art in delicate black, red and gold. Yung-chêng period (1723-1735).

Height, 4 $\frac{3}{4}$ inches.

540—COVERED BOWL

Of eggshell porcelain. Decorated to match the preceding teapot.

Diameter, 4 $\frac{1}{2}$ inches.

541—GLOBULAR TEAPOT

Two large panels with domestic scenes and smaller panels of various shapes containing landscapes and bamboo designs on a floral scroll-ground in gold. Chia Ch'ing period (1796-1820).

Height, 4 $\frac{3}{4}$ inches.

542—GLOBULAR TEAPOT

Parrots, butterflies and flowers painted in brilliant enamel colors, and enriched by gilding. Chia Ch'ing period (1796-1820).

Height, 4 $\frac{1}{2}$ inches.

543—GLOBULAR TEAPOT

Foliated panels containing domestic scenes painted in enamel colors. Floral borders and sprays of flowers in *bleu de nankin* and gilding. Yung-chêng period (1723-1735).

Height, 6 $\frac{1}{4}$ inches.

544—GLOBULAR TEAPOT

With handles and spout modeled as lions, enameled in red, green and blue. The body has pierced panels containing flowers. A rich floral border with floral scrolls around the shoulder. Tao-Kuang period (1821-1850).

Height, 5 inches.

545—GLOBULAR TEAPOT

Leaf-shaped white reserves, containing flowers in red and gold on a ground of gold-brown. Ch'ien-lung period (1736-1795).

Height, 5 inches.

546—SMALL BOWL

Coral-red glaze, with scroll work in gold and four circular reserves filled with monochrome landscapes. *Mark*: Ch'ien-lung seal. (Apocryphal.)

Illustrated

Diameter, 4¼ inches.

547—BOWL

Imperial yellow glaze, with symbolical bats in reserve in coral-red. *Mark*: A peach and a bat. Ch'ien-lung period (1736-1795).

Diameter, 4¾ inches.

548—IMPERIAL BOWL

So-called Pekin ware. Rose-color enamel ground, which is etched in delicate lines and covered with flowers and leaf scrolls in enamel colors. In four circular reserve panels are emblems and objects of art artistically executed in enamel colors and gilding. On the inner surface are various emblems and conventional designs in underglaze blue. *Mark*: Square blue seal of Tao-Kuang. Tao-Kuang period (1821-1850).

Diameter, 6 inches.

549—IMPERIAL BOWL

So-called Pekin ware. Lemon-yellow ground, which is etched in delicate lines and covered with branches of peach fruit and the swastika symbol in enamel colors. In four circular reserve panels are flowering shrubs exquisitely painted in enamels. On the inner surface, pencilled in underglaze blue, are flowers and emblems. *Mark*: Square blue seal of Tao-Kuang. Tao-Kuang period (1821-1850).

Diameter, 6 inches.

550—IMPERIAL BOWL

So-called Pekin ware. Rose-color ground, which is etched in delicate lines and covered with floral scrolls of enamel colors. In four circular reserve panels are flowering shrubs and peaches and pomegranates finely painted in enamel colors. On the inner surface are floral branches and emblems in underglaze blue. *Mark*: Square blue seal of Tao-Kuang. Tao-Kuang period (1821-1850).

Diameter, 6 inches.

551—IMPERIAL BOWL

So-called Pekin ware, with orange-yellow etched ground, covered with fungus and floral scrolls in enamel colors. Four circular reserve panels containing the flowers of the four seasons finely executed. On the inner surface a decoration in underglaze blue. *Mark*: Square seal of Tao-Kuang. Tao-Kuang period (1821-1850).

Diameter, 6 inches.

552—IMPERIAL BOWL

So-called Pekin ware. Rose-pink etched ground, covered with flowers and leaf scrolls in enamel colors. In four circular reserve panels flowering shrubs, trees and other designs delicately painted. On the inner surface landscapes and flowering shrubs in underglaze blue. *Mark*: Square blue seal of Tao-Kuang. Tao-Kuang period (1821-1850).

Diameter, 6 inches.

553—TWO IMPERIAL BOWLS

So-called Pekin ware. Etched blue ground, covered with cloud forms in enamels. In four circular reserve panels legendary subjects and landscapes painted in brilliant enamel colors. Interior decoration in underglaze blue of a legendary subject and cloud forms. *Mark*: Square blue seal of Tao-Kuang. Tao-Kuang period (1821-1850).

Diameter, 6 inches.

554—IMPERIAL BOWL

So-called Pekin ware. Lavender-color etched ground, covered with flowers and leaf scrolls in enamel colors. Four circular reserve panels containing flowering shrubs finely executed in colors. On the inner surface a decoration in underglaze blue. *Mark*: Square blue seal of Tao-Kuang. Tao-Kuang period (1821-1850).

Diameter, 6 inches.

555—IMPERIAL BOWL

So-called Pekin ware. Rose-color etched ground, over which is a decoration of conventional flowers and leaf scrolls in enamel colors. Four circular reserve panels contain delicately painted landscape and river views. *Mark*: Square blue seal of Tao-Kuang. Tao-Kuang period (1821-1850).

Diameter, 6 inches.

556—BOWL

Floral decoration in brilliant enamel colors on coral-red ground. *Mark*: *Ta Ming Chêng-hua nien chih*, but it is of modern origin, perhaps Japanese.

Diameter, 5¼ inches.

557—BOWL

Conventional flowers in brilliant enamel colors, and rose-colored reserves with script characters upon an imperial yellow ground. *Mark*: *Ch'ien-lung nien chih*. Ch'ien-lung period (1736-1795).

Diameter, 6¼ inches.

558—BOWL

Conventional flowers and scrolls in green, pink, coral-red and blue enamels on a ground of imperial yellow. *Mark*: Square blue seal of Ch'ien-lung. Ch'ien-lung period (1736-1795).

Diameter, 6¾ inches.

559—BOWL

Phoenixes and imperial five-clawed dragons pursuing the jewel of omnipotence; inside, on the bottom, another dragon; all pencilled in vivid enamels. *Mark*: Square blue seal of Ch'ien-lung. Ch'ien-lung period (1736-1795).

Diameter, 6 inches.

560—BOWL

Decorated with the theme known as *Shi tzu k'un hsiu chin*, "lions sporting with brocaded balls," painted in green, red and yellow enamels and underglaze blue. Carved stand in shape of an inverted lotus. *Mark*: *Ta Ming Ch'eng-hua nien chih* (apocryphal). Ch'ien-lung period (1736-1795).

Diameter, 5¼ inches.

561—BOWL

With waved and gilt rim. Decorated on one side with an island connected by bridges with the opposite shores, pencilled in delicate enamels, and on the other with a beautifully written inscription. *Mark*: *Chia Ch'ing nien chih* (seal character). Chia Ch'ing period (1796-1820).

Illustrated

Diameter, 6¾ inches.

562—LARGE DEEP BOWL

Decorated in brilliant enamels with a scene depicting two bearded men, perhaps Taoist genii, followed by playing boys. Inside on the bottom a seated man. *Mark*: A sacred fungus within two rings in underglaze blue. K'ang-hsi period (1662-1722).

Illustrated

Diameter, 7¾ inches.

563—LARGE BOWL

Painted in green, aubergine, yellow, red and black enamels with an episode apparently taken from a novel. Ladies sitting on a veranda, courted by a young cavalier, on one side; on the other, a young mandarin who is about to send a flower by a messenger to his sweetheart. On the bottom, inside, is a figure of a sleeping scholar. K'ang-hsi period (1662-1722).

Diameter, 9 inches.



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564—LARGE BOWL

Flower-shaped, with scalloped edge. Charming decoration in rose-colored enamel of peaches and bats, emblems of longevity and happiness. Tall teakwood stand. *Mark*: Square seal of Yung-chêng in blue under the glaze. Yung-chêng period (1723-1735).

Diameter, 8½ inches.

565—EGGSHELL PLATE

Birds and flowering plants beautifully painted in brilliant enamel colors. Yung-chêng period (1723-1735).

Illustrated

Diameter, 8 inches.

566—PLATE

With waved edge. Isolated blossoms and branches in green, yellow, rose and red enamels on a ground of minute brown crackle. Four red bats on the outer rim. Ch'ien-lung period (1736-1795).

Diameter, 7½ inches.

567—PLATE

With brown rim. Tree peonies, bird of paradise and blossoms painted in brilliant enamel colors. Chia Ch'ing period (1796-1820).

Diameter, 8½ inches.

568—DEEP PLATE

Thin porcelain. Foliated medallion filled with flowers and birds and framed by a broad border, the whole decoration painted in brilliant enamel colors and gilding. Tao-Kuang period (1821-1850).

Diameter, 8 inches.

569—PLATE

The central medallion shows a masquerader in European costume and a landscape copied from an European subject and painted in brilliant enamel colors. Border of floral sprays. Chia Ch'ing period (1796-1820).

Diameter, 8¾ inches.

570—*Famille-rose* PLATE

Tree peonies, poppies and butterflies painted in brilliant enamel colors and surrounded by harmonious borders. Chia Ch'ing period (1796-1820).

Diameter, 9 inches.

571—PLATE

In the centre, executed in enamel colors and gilding, are four richly robed figures of men assembled in a garden, framed by a border of fishes and birds. Nineteenth Century.

Diameter, 9 inches.

572—DEEP PLATE

Semi-eggshell porcelain. Closely woven decoration of flowers and blossoms in enamel colors upon a brown scroll ground. Chia Ch'ing period (1796-1820).

Diameter, 8 inches.

573—PLATE

Semi-eggshell porcelain. Sprays of flowers around rim; in centre a medallion depicting a garden scene, with a boy picking blossoming sprays from a tree for his mother, painted in bright enamel colors. Chia Ch'ing period (1796-1820).

Diameter, 8 inches.

574—DEEP PLATE

Semi-eggshell porcelain. Decoration of flowers and birds painted in enamel colors of *famille-rose*. Chia Ch'ing period (1796-1820).

Diameter, 8¼ inches.

575—EGGSHELL PLATE

Four borders of green diaper, golden flowers, pink diaper and blue Y pattern framing a domestic scene showing a mother with her children richly dressed and surrounded by the usual objects of Chinese luxury. The decoration is beautifully executed in enamel colors and gilding. Yung-ch'eng period (1723-1735), or early Ch'ien-lung period (1736-1795).

Illustrated

Diameter, 8¼ inches.

576—EGGSHELL DEEP PLATE

Finely painted decoration, consisting of three borders of blue, rose and green diaper, the inner containing white reserves filled with peonies; in the centre a domestic scene, a richly attired lady sitting close to a brown flower vase, instructing her two children who are similarly richly dressed. Yung-ch'eng period (1723-1735), or early Ch'ien-lung period (1736-1795).

Diameter, 8 inches.

577—EGGSHELL DEEP PLATE

Decorated in enamel colors of the *famille-verte*. In the centre a happy meeting of two friends who admire from a bridge the mountainous landscape. A rich rose and gold diaper and Y pattern border serves as a frame. Ch'ien-lung period (1736-1795).

Diameter, 7¾ inches.

578—ROSE-BACK EGGSHELL PLATE

Beautifully painted decoration in enamel colors of the *famille-rose* upon a brilliant white ground. Yung-chêng period (1723-1735).

Illustrated

Diameter, 8 inches.

579—ROSE-BACK EGGSHELL PLATE

The decoration, which is artistically painted in fine enamel colors, consists of an old bearded man assisted by a boy, surrounded by vases, fruits, books and other objects of luxury and utility. The under border is of deep rose color. Yung-chêng period (1723-1735), or early Ch'ien-lung period (1736-1795).

Illustrated

Diameter, 8 inches.

580—ROSE-BACK PLATE

Decorated in centre with a river view, sailboats and bridge, painted in bright enamel colors and surrounded by a harmonious border of diaper and floral pattern; under border of rose-pink and *soufflé* glaze. Chia Ch'ing period (1796-1820).

Diameter, 8 inches.

581—ROSE-BACK EGGSHELL PLATE

Two borders in black and gold, the one a Greek fret band, the other flowers and leafage; in the centre a lady with two children, all dressed in rich brocades, surrounded by various objects of luxury. The entire decoration artistically executed in fine enamel colors and gilding. The under border of *rose-soufflé* glaze. Yung-chêng period (1723-1735), or early Ch'ien-lung period (1736-1795).

Illustrated

Diameter, 8 inches.

582—LARGE DEEP PLATE

Yellow border interrupted by reserves of various shapes containing landscapes and flowers; in centre a domestic scene; all pencilled in rich enamels. Chia Ch'ing period (1796-1820).

Diameter, 9½ inches.

583—LARGE PLATE

Decorated in brilliant enamel colors with ladies sitting under an arbor (apparently a misunderstood copy of an European drawing). The green border of diamond pattern has twelve white reserves, containing flowers, fruits and insects. Chia Ch'ing period (1796-1820).

Diameter, 10 inches.

584—POWDER-BLUE PLATE

Thin hard paste, of deep form. Decorated with five white reserves of various shapes containing flowers painted with overglaze enamels of the *famille verte* style, and imposed upon a ground of powder-blue. On the under border are sprays of flowers in green and red. *Mark*: A conch-shell in underglaze blue, within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8¾ inches.

585—WALL FLOWER VASE

With rudimentary tiger-head handles. Coral-red ground with gold scrolls; white reserves containing landscape and flowers painted in enamel colors. *Mark*: A square red seal.

Height, 7 inches.

586—PORCELAIN PAPER WEIGHT

A dragon upon a leaf. Enamelled in green, red, yellow and purple. K'ang-hsi period (1662-1722).

Length, 5½ inches.

587—SMALL TRIPOD INCENSE BURNER

With rudimentary tiger-head ring handles. Decorated with two imperial five-clawed dragons fighting for the jewel of omnipotence, in lustrous green on a ground of imperial yellow. Carved stand and openwork cover with jade ornaments. Ch'ien-lung period (1736-1795).

Height, 2¼ inches.

588—PAIR WALL VASES

Bottle-shaped, with dragon handles. So-called Pekin ware. The ground is a yellow enamel with an engraved scroll pattern upon which a design of conventional flowers and scrolls is displayed. In centre a white reserve containing a beautifully written inscription or poem. *Mark*: (Pencilled in gold) seal of Ch'ien-lung (apocryphal). Tao-Kuang period (1821-1850).

Height, 7½ inches.



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589—TRIPOD INCENSE BURNER

With two lion-shaped handles and cover with lion ornaments. The decoration is fashioned after an old bronze. A Greek fret band around the body and archaic scrolls are in green, blue and iron-red enamels on a ground of orange-yellow. Carved stand in shape of a leaf. *Mark: Chia Ch'ing nien chih.* Chia Ch'ing period (1796-1820).

Height, 5¼ inches.

590—HEXAGONAL TEA JAR WITH COVER

The six sides are irregularly perforated in a honeycomb pattern and framed by a floral border in rose, blue and yellow enamels. The cover shows flowers and leaves in openwork, handsomely colored. Mounted in French gilt brass. Ch'ien-lung period (1736-1795).

Height, 5½ inches.

591—VASE

Globular body, with short neck and spreading mouth. Three openwork medallions, with delicately colored flowers; coral-red ground, over which are floral scrolls pencilled in gold. Mouth invested inside with pale green enamel. Ch'ien-lung period (1736-1795).

Illustrated

Height, 5½ inches.

592—TRIPLE GOURD-SHAPED VASE

Fine powder-blue glaze, decorated with white reserves containing flowering twigs and pomegranates in green and red enamels; a border in gold around the base of each gourd and around the rim. K'ang-hsi period (1662-1722).

Height, 9 inches.

593—TWO PEAR-SHAPED VASES

With bulbous collars. White reserves of various shapes, outlined in gold, containing emblems and flowers in brilliant enamels on light powder-blue ground. Of the floral arabesques in gold sketched upon the ground, only slight traces are left. K'ang-hsi period (1662-1722).

Height, 8 inches.

594—FIGURINE

Richly attired women holding a vase, on a square-shaped pedestal. Chia Ch'ing period (1796-1820).

Height, 11 inches.

595—FIGURINE

Reclining figure of a woman, decorated in enamel colors and gilding. Mounted in French gilt brass.

Length, 8 inches.

596—VASE

Double-fish shape. Enamelled with two shades of green. Ch'ien-lung period (1736-1795).

Height, 7½ inches.

597—BOTTLE-SHAPED VASE

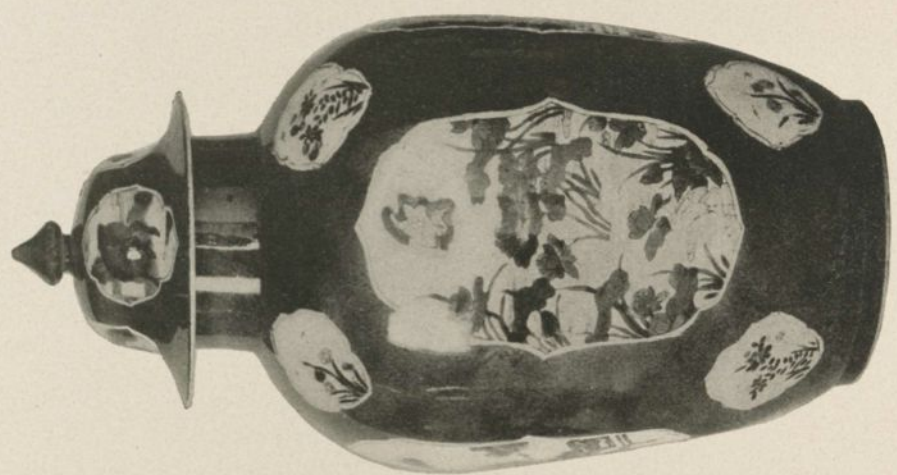
Fine white porcelain with decoration of palmettes, filled with a floral design and isolated blossoms in centre, around the shoulder a *ju-i* head and geometrical band, surmounted by a border of sweet-flag leaves, all in transparent five-color enamels. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 8 inches.

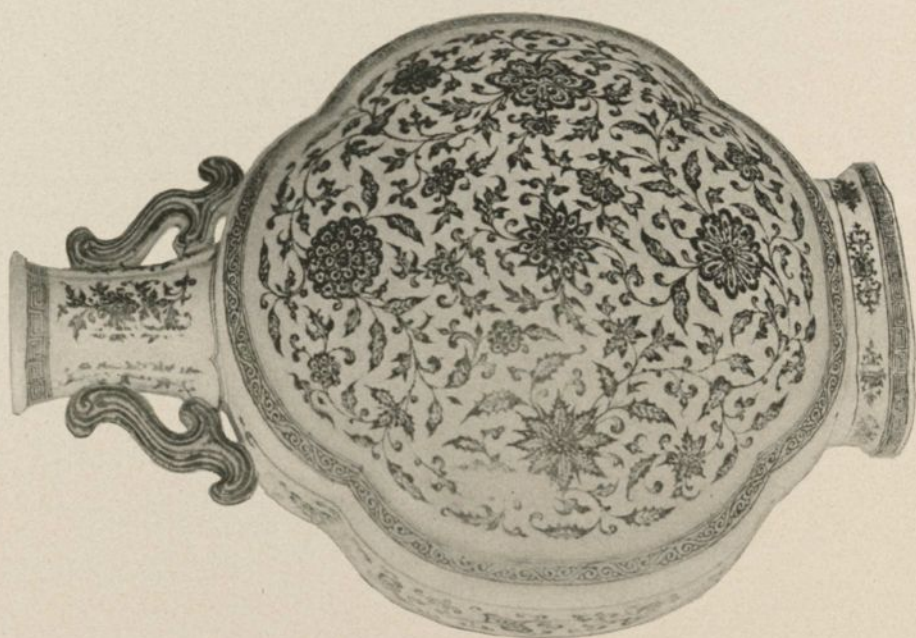
598—ROSE WATER BOTTLE

Cylindrical shape, with gilt metal mountings, and stopper attached by chain to the neck; the metal work of gilt Chinese bronze. Decorated with sprays of flowers in green, red, yellow and purple enamels. K'ang-hsi period (1662-1722).

Height, 7¾ inches.



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599—TRIPOD INCENSE BURNER

Decoration of a landscape with pavilions, the happy meeting of two friends and other designs in brilliant enamels. Carved openwork stand and cover, the latter with cornelian ornament. *Mark:* Chêng-hua (apocryphal). Chia Ch'ing period (1796-1820).

Height, 4¾ inches.

600—OVIFORM VASE

Glazed to resemble agate. In two reserve upright panels is a decoration painted in bright enamel colors. Chia Ch'ing period (1796-1820).

Height, 7½ inches.

601—OVIFORM VASE

Known as the Mandarin jar. Profusely decorated in rich enamel colors and underglaze blue with figure subjects in panels, and rich floral design on a ground of gold tracery. Nineteenth Century.

Height, 7¾ inches.

602—PILGRIM BOTTLE VASE

With bulbous neck and rudimentary ring handles. Ornamented in relief with a basket pattern and beautifully decorated within square panels with peonies in *rouge-de-fer* and leaf scrolls in underglaze blue. Yung-chêng period (1723-1735).

Illustrated

Height, 7 inches.

603—WINE BOTTLE

Globular body with trumpet neck and short spout. Decorated in coral-red gilding and bright enamel colors. Around the body ladies in a garden and a musician playing koto. Around the shoulder a rose swastika border interrupted by reserves containing emblems, and a narrow *ju-i* head border. On the neck sprays of flowers. Ch'ien-lung period (1736-1795).

Height, 6½ inches.

604—WINE BOTTLE

Globular body, with trumpet-shaped neck and short spout. Decorated in enamel colors of the *famille-rose* with floral sprays, cocks and a band of sceptre-head scrolls. Yung-chêng period (1723-1735).

Height, 6¾ inches.

605—BOTTLE-SHAPED VASE

Graceful form. Decoration of tree peonies and other flowers emerging from rocks finely painted in delicate enamel colors and underglaze blue. Some of the flowers and leaves are outlined in gold. Yung-chêng period (1723-1735).

Height, 10 inches.

606—OVIFORM JAR

Fine white porcelain, profusely decorated in brilliant enamel colors with conventional designs of single flowers and crests. A very interesting specimen of the period. *Mark*: Square blue seal of Ch'ien-lung. Ch'ien-lung period (1736-1795).

Height, 8 $\frac{3}{4}$ inches.

607—FLAT BOTTLE-SHAPED VASE

With sceptre-head outline. Two gilt handles on neck. The obverse and reverse encircled by blue *ju-i* head scrolls, forming foliated panels which are profusely decorated with a "hua" and the swastika symbol, surrounded by conventional lotus and leafy scrolls; all artistically executed in rich enamel colors. *Mark*: Square seal of Ch'ien-lung. Ch'ien-lung period (1736-1795).

Illustrated

Height, 10 inches.

608—CYLINDRICAL JAR

Decorated with a scene depicting the evolutions of a troupe of tight rope dancers and other acrobats painted in enamel colors of the *famille verte*. Has carved openwork cover. K'ang-hsi period (1662-1722).

Height, 7 $\frac{1}{4}$ inches.

609—BOTTLE-SHAPED VASE

Oviform body, with tall slender neck. Decorated with the *po-ku* (the Hundred Antiques) in brilliant five-color enamels. K'ang-hsi period (1662-1722).

Illustrated

Height, 8 $\frac{3}{4}$ inches.

610—PAIR QUADRILATERAL ARROW RECEPTACLES

Mounted in square porcelain stands. The receptacles are decorated with jardinières of flowers and emblems in enamel colors of the *famille verte*, above which, worked in salient relief, are delicately colored lizards holding branches of the sacred fungus. A floral border encircles the mouth. The stands, pierced on the sides, have a geometrical and floral ornament painted in five-color enamels. K'ang-hsi period (1662-1722).

Height, 10 inches.

611—PEAR-SHAPED VASE

Of graceful form. Fine white porcelain, with traces of gold on the narrow collars of the neck and around the lip. The body is decorated in brilliant enamel colors, with a scene depicting Taoist genii and attendants, a dignitary and lady attendants assembled in a garden. Yung-chêng period (1723-1735).

Illustrated

Height, 13 inches.



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612—BOTTLE-SHAPED VASE

Coated with a variegated glaze to resemble veins of marble. Tao-Kuang period (1821-1850).

Height, 9¼ inches.

613—UNIQUE PILGRIM BOTTLE VASE

With silver mounts and stopper, the latter surmounted by a porcelain kylin. The obverse and reverse panels are decorated with phoenixes and cloud forms finely painted in five-color enamels. The edge and base are of yellow and green ground, decorated with flowers of the sacred lotus and emblems painted in low tones of green and purple. K'ang-hsi period (1662-1722).

Height, 10 inches.

614—PAIR HEXAGONAL BOTTLE-SHAPED VASES

With tall, slender necks and spreading mouths. Profusely decorated in enamel colors of the *famille verte* with literary ladies, emblems, landscapes and other designs in foliated panels and borders of various ornament. K'ang-hsi period (1662-1722).

Height, 12 inches.

615—EGGSHELL VASE

Known as a Mandarin vase. Oviform; decorated in brilliant enamel colors which are enhanced by gilding, with panels depicting Chinese domestic scenes, landscapes and other designs. The ground, which is of green glaze, is marked with lines to resemble cracking ice and covered with detached blossoms in rose-pink. Tao-Kuang period (1821-1850).

Height, 10 inches.

616—DOUBLE-GOURD BOTTLE

Pure white hard paste, with a pear-skin surface. *Soufflé* glaze; the lower lobe divided by incised lines into fourteen panels, which are decorated with designs of conventional peonies and leaf scrolls in red, green and purple alternately; the upper bulb shows waves and the sacred fungus emerging from rocks, and *Shou* characters surrounded by flying bats, symbols of longevity and happiness. Mark: *Ta Ch'ing Yung-chêng nien chih*. Yung-chêng period (1723-1735).

Illustrated

Height, 11¾ inches.

617—*Famille-rose* JAR

Oviform, with spreading base and broad mouth. In two reserve panels of pomegranate-shape are tree peonies and branches painted in pink, white and green enamels. The ground, which is of very dark green, is studded with various flowers in low tones, in enamel colors, and a leaf-scroll pat-



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tern in a lighter shade of green. Round the mouth is a collar of engraved silver, probably of European workmanship. K'ang-hsi period (1662-1722).

Height, $8\frac{1}{2}$ inches.

618—GARNITURE OF THREE VASES

Flat oviform, with handles in the shape of branches with leaves and flowers modeled in high relief which spread over the whole body and encircle panels of oblong shape that contain Chinese domestic scenes and other subjects painted in brilliant enamel colors, enhanced by gilding. Chia Ch'ing period (1796-1820).

Height, $15\frac{3}{4}$ inches.

619—COVERED JAR

Graceful oviform, with short neck and spreading base. Richly decorated in brilliant enamel colors of the *famille-rose* with flowers, emblems and various objects of luxury and utility. Yung-ch'eng period (1723-1735).

Height, $12\frac{1}{4}$ inches.

620—GARNITURE OF FIVE PIECES

Consisting of three covered jars and two vases with scroll handles. Decorated with the enamel colors of the *famille verte*, showing large panels with mythological monsters, rocks, aquatic birds and flowers. K'ang-hsi period (1662-1722).

Height of jars, $12\frac{1}{4}$ inches.
Height of vases, $11\frac{3}{4}$ inches.

621—LARGE OVIFORM VASE

Clear white sonorous porcelain of pear-skin surface. Beautifully decorated in low tones of enamel colors with conventional designs of bats, orchids, scrolls and Buddhistic emblems. Around shoulder, neck and rim are borders of sceptre heads, gadroons and Greek fret painted in harmonious colors. Yung-ch'eng period (1723-1735), or Ch'ien-lung period (1736-1795).

Illustrated

Height, 12 inches.

622—PAIR VASES

Flat oviform, with dragon handles. Two rows of panels, raised in low relief, are decorated with figure subjects in Canton style and imposed upon a ground of incised basket design, over which are floral sprays in enamel colors. Chia Ch'ing period (1796-1820).

Height, $12\frac{1}{2}$ inches.

623—PAIR TALL HEXAGONAL JARS

With covers. Around the body upright panels decorated in brilliant enamel colors with Chinese domestic scenes. Around the neck land-





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scape medallions in coral-red, and on the ground of stipple green flowers in gold. The covers are surmounted by figures of lions. Chia Ch'ing period (1796-1820).

Height, 16 inches.

624—PAIR HEXAGONAL VASES

To correspond with the preceding, but smaller in size.

Height, 10 inches.

625—BOTTLE-SHAPED VASE

Globular body, with tall tubular neck. Decorated in underglaze blue, brown and *rouge-de-fer*, with five-clawed dragon and phoenix contending for the jewel of omnipotence, amidst cloud forms and fire emblems. Ch'ien-lung period (1736-1795).

Height, 12½ inches.

626—BOTTLE-SHAPED VASE

With tall neck and overhanging lip. Decorated in bright enamel colors with Taoist genii with their acolytes playing chess, writing and at other pursuits; the broad lip is decorated with a red and gold *ju-i* head border. Chia Ch'ing period (1796-1820).

Illustrated

Height, 12 inches.

627—TALL HEXAGONAL VASE

With original cover and porcelain stand. Six upright panels of pierced honeycomb pattern, coated with a rose-colored glaze and ornamented in relief with vases of flowers which are decorated with figure subjects in delicate enamel colors. The edges are of coral-red, with leaf scrolls in gilding, and the neck is panelled with vase-shaped ornaments and decorated. Ch'ien-lung period (1736-1795).

Height, 20 inches.

628—BOTTLE-SHAPED VASE

Globular body, with tall tubular neck. Decorated with lions sporting with brocaded balls and harmonious border designs in underglaze blue and *rouge-de-cuivre*. *Mark:* Seal of Ch'ien-lung in blue. Ch'ien-lung period (1736-1795).

Illustrated

Height, 14 inches.

629—OVIFORM VASE

With short neck and broad mouth. On a ground of deep blue are large peonies and buds, with white outlines worked in relief in the paste, painted in blue and *rouge-de-fer*. Ch'ien-lung period (1736-1795).

Illustrated

Height, 15½ inches.





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630—IMPERIAL YELLOW VASE

Of graceful pear-shape. Thin sonorous porcelain. It is invested with an imperial yellow glaze of opaque quality and profusely decorated with sprays of orchids and other flowers, flying bats and cloud forms, etched in the paste and enamelled in brilliant green. Around the shoulder and foot are bands of sceptre-head scrolls and gadroons. Encircling the neck is a broad band of palmettes. *Mark:* Yung-chêng seal in blue within two blue rings. Yung-chêng period (1723-1735).

Illustrated

Height, 16½ inches.

631—PEAR-SHAPED VASE

With tall, slender tubular neck and spreading mouth. Coated with a coral-red glaze of fine quality, applied so as to leave two foliated reserves, containing flowers, birds and butterflies beautifully painted in green, red and aubergine enamels. Yung-chêng period (1723-1735).

Illustrated

Height, 13¾ inches.

632—LARGE OVIFORM JAR

With original hat-shape cover. Invested with a powder-blue glaze of fine quality and decorated with reserves in various shapes containing emblems, a lotus pond with cranes, the "happy meeting," animals and flowers, painted in underglaze blue and overglaze red, green and yellow with occasional touches of gold. The blue ground is overlaid with floral ornament in gold. K'ang-hsi period (1662-1722).

Illustrated

Height, 19 inches.

633—PAIR QUADRILATERAL VASES WITH COVERS

Decorated in *bleu de nankin*, with panels containing landscape and figure subjects. On a shark-skin ground are detached blossoms, floral sprays and the symbolical bats in relief in gold. On the neck are two lizard handles and the covers are surmounted by lion ornaments.

Illustrated

Height, 16½ inches.

634—LARGE *Famille-verte* PLATE

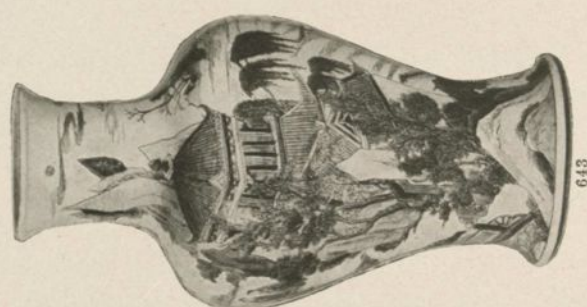
In the centre an elaborately drawn basket of flowers painted in brilliant enamel colors; around the rim is a border showing various ornaments. *Mark:* A leaf within two rings. K'ang-hsi period (1662-1722).

Diameter, 13½ inches.

635—LARGE PLATE

Entirely covered with a conventional design of birds and flowers painted in brilliant enamel colors on a white ground. Yung-chêng period (1723-1735).

Diameter, 15 inches.



643



647



637



644



646

636—LARGE BOWL

Festivals and domestic scenes with a profuse detail of figures, animals and landscape; emblems and floral decoration in the spaces between, painted in brilliant enamel colors on the inner and outer surface. Nineteenth Century.

Height, 6 inches; diameter, 14¾ inches.

637—*Famille-verte* VASE

Oviform, with tubular neck and spreading base. The stipple-green ground is studded with blossoms, emblems and butterflies painted in fine tones. In white reserves of various shapes are landscapes, fabulous animals, the Hundred Antiques and flowers beautifully painted in enamel colors of the *famille verte*. Mark: A double ring. K'ang-hsi period (1662-1722).

Height, 17¼ inches.

638—CLUB-SHAPED VASE

Of the *famille verte*. The decoration around the body, which is artistically executed in enamel colors of the K'ang-hsi *famille verte*, represents a gathering of warriors and dignitaries, a number of them displaying feats of strength and valor. The borders of drapery, brocade and other designs are painted in harmonious low tones. K'ang-hsi period (1662-1722).

Height, 18 inches.

639—PAIR *Famille-verte* VASES

Club-shaped. Painted in brilliant enamel colors, with figure subjects and landscapes; the one depicts the appearance of one of the female genii to an assemblage of men and women; the companion vase shows a charmingly drawn court scene. Around shoulders and mouth are rich borders, intercepted by white reserves, containing emblems. K'ang-hsi period (1662-1722).

Illustrated

Height, 18¼ inches.

640—CLUB-SHAPED VASE

The decoration depicting *Cheou-lao*, the god of longevity, with the fruit of the fabulous peach-tree "fantao" in his hand, leaning upon a staff, and two other gods, accompanied by boy acolytes, painted in green enamel colors of the K'ang-hsi *famille verte*. K'ang-hsi period (1662-1722).

Height, 18¼ inches.



641

641—*Famille-verte* CLUB-SHAPED VASE

Decorated with a court scene and a fine landscape with balustrades, palms and rocks, in green, red, yellow and purple enamel colors, and a brilliant underglaze blue, giving the vase a special character. K'ang-hsi period (1662-1722).

Illustrated

Height, 18¾ inches.

642—*Famille-verte* VASE

Inverted pear-shape, with spreading base and tubular neck. Elaborately decorated in the fine enamel colors of the K'ang-hsi *famille verte* with a festive scene which depicts the emperor and other dignitaries seated at tables laden with refreshments, and receiving a general and numerous warriors, who are clad in full armor; no doubt a historical subject. K'ang-hsi period (1662-1722).

Height, 18¾ inches.

643—*Famille-verte* VASE

Inverted pear-shape, with tubular neck and spreading base, beautifully decorated in brilliant enamel colors with a scene depicting a boating party; the empress and attendants, numerous dignitaries and other figures on a bridge on the banks of a river; rocky cliffs and landscape. K'ang-hsi period (1662-1722).

Illustrated

Height, 17½ inches.

644—*Famille-verte* CLUB-SHAPED VASE

Reserves of various shapes containing birds, crabs, flowers, emblems and landscapes, enamelled in green, yellow, purple, red and black, the typical five colors, on a ground formed by an intricately woven design of conventional chrysanthemums and scrolls, in coral-red and yellow and two shades of green. Around the shoulder is a band of dragon, lotus and leaf scrolls in yellow, purple, coral-red and green, and encircling neck is a harmonious decoration. K'ang-hsi period (1662-1722).

Illustrated

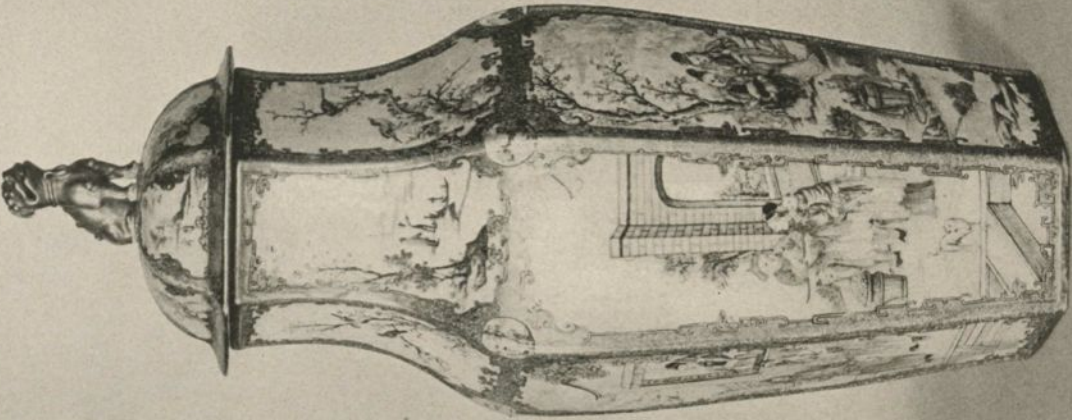
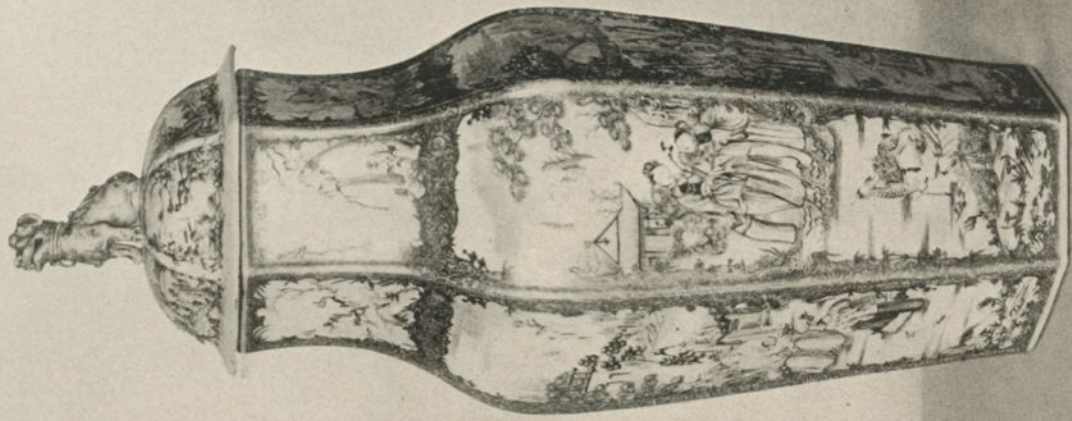
Height, 18¾ inches.

645—*Famille-verte* CLUB-SHAPED VASE

Pure white hard paste, embellished with a charming decoration of lady musicians in elaborate costumes assembled in a garden. Beautifully painted in enamel colors of the best period of the K'ang-hsi *famille verte*. Above the brocaded border around the shoulder a no less charming design of boys at play. K'ang-hsi period (1662-1722).

Illustrated

Height, 18¾ inches.



646—*Famille-verte* VASE

Graceful oviform, with short tubular neck. Elaborately embellished by a spirited battle scene of mounted warriors in the presence of the emperor, artistically executed in brilliant five-color enamels. A band around the shoulder and the decoration on the neck depict the "Hundred Antiques" and the "Eight Precious Things." Four isolated butterflies are painted on the inner rim. K'ang-hsi period (1662-1722).

Illustrated

Height, 18¼ inches.

647—*Famille-verte* CLUB-SHAPED VASE

Pure white sonorous porcelain, profusely and artistically decorated in brilliant five-color enamels with an interesting court scene showing the emperor surrounded by numerous female beauties and their attendants richly costumed. The shoulder is encircled by a band of brocade pattern, interrupted by red and green chrysanthemums within reserves; above, around the cylindrical neck, is a charming landscape view. K'ang-hsi period (1662-1722).

Illustrated

Height, 18¾ inches.

648—*Famille-verte* VASE

Tall oviform, with tall trumpet neck. Painted in brilliant enamel colors of green, purple, yellow, red and black, with a figure subject representing an emperor, dignitaries and children, domestic scenes and a garden landscape. A garden scene with boys at play embellishes the neck and around the shoulder is a band of diaper pattern, intercepted by reserves containing crustaceans. K'ang-hsi period (1662-1722).

Illustrated

Height, 18¾ inches.

649—TWO BEAKER-SHAPED VASES

The decoration, executed in brilliant five-color enamels, is arranged around the body and the neck, and depicts the motive known in China as "Wa Wa" groups of boys playing various games. Encircling the foot is a broad band of gadroons. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 18 inches.

650—*Famille-verte* VASE

Inverted pear-shape, with tubular neck and spreading base, known as *Wu T'ing*, "military vase." Decorated in brilliant enamel colors of the *famille verte*, with a scene depicting an emperor receiving an ambassador and his military escort. On the reverse are trees and rocks in brilliant tones of green, purple and underglaze blue. *Mark:* The sacred fungus within a double ring. K'ang-hsi period (1662-1722).

Illustrated

Height, 18¼ inches.

651—QUADRILATERAL VASE

With trumpet-shaped neck. Elaborately decorated in brilliant enamel colors of the *famille verte*. The dotted green background is studded with red peonies and conventional butterflies in finely combined colors; while reserves of various shapes are embellished with landscapes, birds, fabulous monsters and flowers of the four seasons. *Mark*: A leaf with fillets. K'ang-hsi period (1662-1722).

Height, 19½ inches.

652—QUADRILATERAL VASE

With trumpet-shaped neck. Profusely and artistically decorated with spirited battle scenes and episodes of court life, one of them showing a young girl who amuses herself by swinging in a garden, while two ladies observe her from a veranda. In reserve panels on neck are landscapes and river views and two seal marks. *Mark*: A leaf with fillets. K'ang-hsi period (1662-1722).

Height, 18½ inches.

653—BLACK HAWTHORN VASE

Quadrilateral beaker-shape, dense hard paste. Coated with a purplish-black glaze and decorated with branches of prunus blossoms, magnolia, peonies, hydrangea and chrysanthemums, executed in reserve and with green, aubergine and yellow enamels.

Height, 31 inches.

654—OCTAGONAL JAR

Mounted as a lamp. Invested with an imperial yellow glaze, over which are cloud forms in colors and embellished with eight reserve panels in which are various figures of the Taoist genii painted in underglaze blue. Ch'ien-lung period (1736-1795).

Height, 13 inches.

655—*Famille-verte* JAR

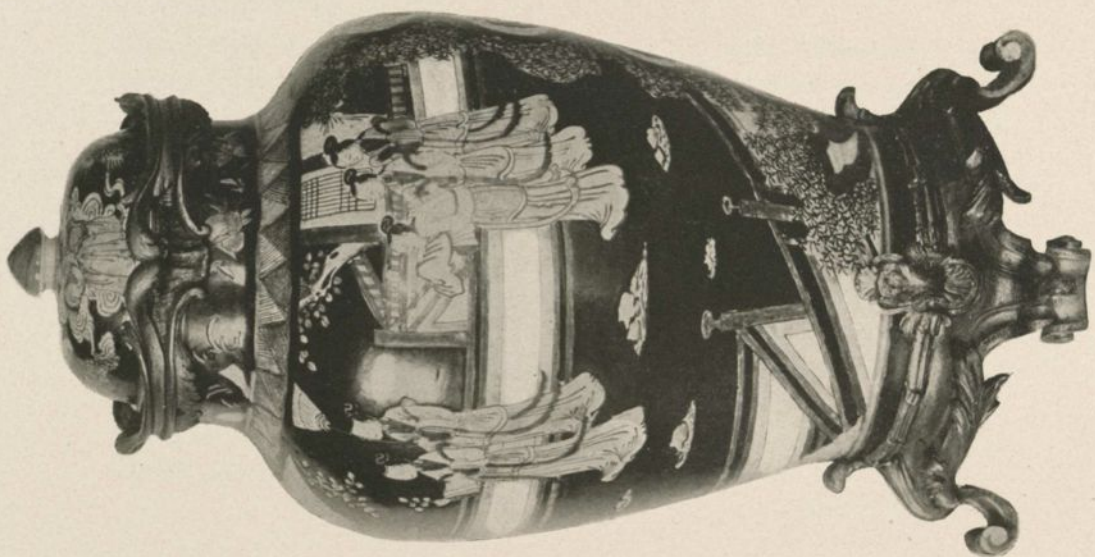
Mounted in bronze as a lamp. Decorated in brilliant enamel colors with a scene representing an equestrian party; the emperor and his escort. K'ang-hsi period (1662-1722).

Height, 11 inches.

656—OVIFORM JAR

Mounted in gilt brass as a lamp. The allover decoration in enamel colors of the *famille verte* represents ladies cultivating the four liberal arts. K'ang-hsi period (1662-1722).

Height, 15 inches.



660



657—*Famille-verte* JAR

Mounted as a lamp in gilt bronze of Louis XV style. Elaborately decorated with a Chinese historical subject in fine enamel colors of red, green, purple, aubergine and yellow. K'ang-hsi period (1662-1722).

Height, 14 inches.

658—PAIR FLAT OVIFORM VASES

Mounted as candelabra, with bases and branches of the Nineteenth Century in French gilt bronze, the branches of iris design. The vases are coated with turquoise-blue glaze, and have handles in the shape of branches, with leaves and flowers modeled in relief and enamelled in colors, with gilding. In two large and four small panels are Chinese domestic and garden scenes painted in brilliant enamel colors. Chia Ch'ing period (1796-1820).

Height, 11½ inches.

659—COVERED JAR

Oviform, of fluted pattern, mounted in French gilt bronze of the First Empire style and period. The jar is invested with a lustrous black glaze, over which are chrysanthemum flowers in rose-pink and yellow, and an elaborate foliation in opaque green; a further embellishment consists of numerous reserve panels which are decorated in enamel colors of the *famille-rose*, with flowers, blossoms and river views. Ch'ien-lung period (1736-1795).

Illustrated

Height, 18¾ inches.

660—PAIR OVIFORM JARS

With original dome-shape covers. Mounted in gilt bronze of Louis XV style. The jars are coated with a dense black glaze and decorated in brilliant enamel colors of the *famille verte* with female figures carrying branches, fans and other objects as offerings to the Taoist genii, who are standing amid cloud forms. Hsien Fêng (1852-1861) or T'ung Chih (1862-1874) periods.

Illustrated

Whole height, 17½ inches.

661—PAIR OVIFORM JARS

With original dome-shape covers. Invested with a rose-pink glaze and embellished with reserves of various shapes containing exquisitely painted flowers and fruits and isolated chrysanthemum flowers in green, yellow, pink and purple enamel colors. K'ang-hsi period (1662-1722).

Height, 16½ inches.



659



663

662—PAIR MANDARIN JARS

Thin white hard paste. Tall, hexagonal; with original covers which are surmounted by figures of kylins. Six large upright and six small panels are beautifully decorated with Chinese garden and domestic scenes, birds and animals exquisitely painted in enamel colors. Borders and edges of delicate scrolls pencilled in gilding. Yung-chêng period (1723-1735).

Illustrated

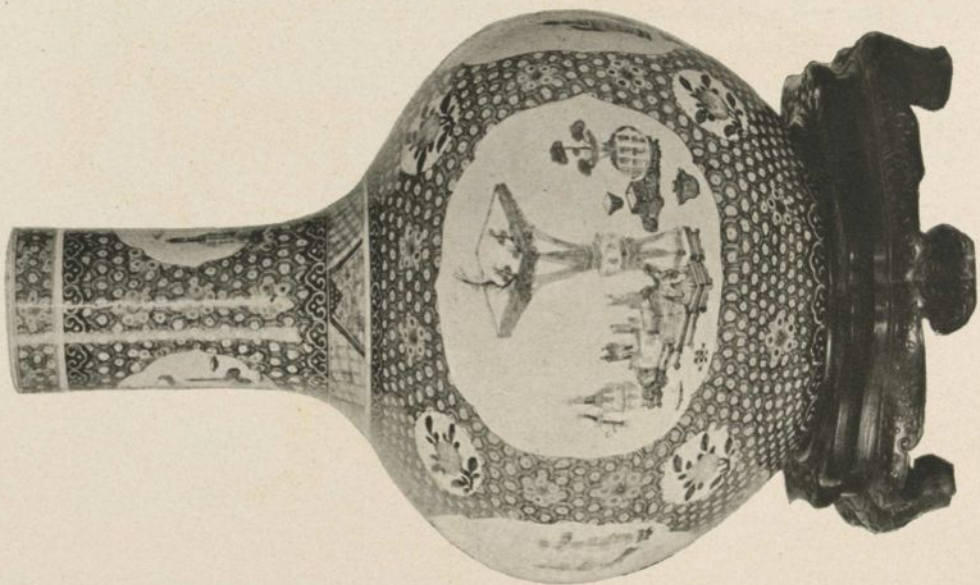
Height, 23 inches.

663—LARGE *Famille-verte* BOWL

With rich European mounts and handles of Nineteenth Century French workmanship. The bowl is of thin, white hard paste and is elaborately embellished with tree peonies, branches of prunus blossoms and other flowers of the four seasons. The border designs are of floral and interlaced patterns, intercepted by various Buddhistic symbols. The entire embellishment is artistically executed in the brilliant enamel colors. K'ang-hsi period (1662-1722).

Illustrated

Height, 12 inches; diameter, 20 inches.



669



671

664—LARGE *Famille-verte* JAR

Graceful oviform, with hat-shape cover. Elaborately decorated in the brilliant enamel colors of the K'ang-hsi *famille verte*. The embellishment depicts an interior with an empress and her attendants receiving gifts borne by young ladies. The gifts have been brought by a dignitary who with his escort is seen in a garden. On a veranda through an open window is seen a band of female musicians. K'ang-hsi period (1662-1722).

Illustrated

Height, 21½ inches.



664

665—IMPERIAL VASE

Tall oviform bottle-shape, with short tubular neck. Clear white thin porcelain, embellished with a beautifully drawn decoration of sprays of peonies, a bold five-clawed dragon and a phoenix, the emblems of the emperor and empress; the entire embellishment is painted in brilliant enamel colors of green, red, yellow, purple and underglaze blue. Yung-chêng period (1723-1735).

Illustrated

Height, 21½ inches.



665

666—LARGE PILGRIM BOTTLE VASE

With two rudimentary handles on neck. The body is of quatrefoil shape. Invested with a monochrome glaze of imperial yellow, and decorated with a conventional lotus flower in sapphire blue, the glaze being applied so as to leave the embellishment in reserve. On the sides is a decoration of the sacred fungus and foliated scrolls. *Mark*: Square seal in blue of Yung-chêng. Yung-chêng period (1723-1735).

Illustrated

Height, 19 inches.

667—TALL HEXAGONAL VASE

With two dragon handles on neck. Coated with an orange-yellow glaze of opaque quality and embellished with an elaborate decoration, which is incised in the paste and painted in bright enamel colors. The embellishment consists of two large panels, one of opaque blue, the other of ivory white, containing birds, animals, and the pine and plum in blossom; a further decoration consists of butterflies, medallions, clusters of fruits and branches of magnolia and other flowers. Around the base are *Shou* characters and other symbols. K'ang-hsi period (1662-1722).

Height, 23½ inches.

668—NOBLE BOTTLE-SHAPED VASE

Sonorous hard paste. The entire outer surface is covered with a decoration carved in relief in the paste, enamelled with colors and gilded; it



670

consists of a ground representing turbulent water and eight *shishi* arising from the water amid fire emblems. Ch'ien-lung period (1736-1795).

Height, 22½ inches.

669—LARGE BOTTLE-SHAPED VASE

Globular body, with tall slender neck. Elaborately decorated with reserve panels of various shapes, painted in underglaze blue and *rouge-de-fer* or peach-bloom tint. The ground is covered with a background containing *po-ku* emblems, flowers and fruits, and a blue hexagonal diaper pattern upon which some single prunus blossoms are pencilled in *rouge-de-fer*. Ch'ien-lung period (1736-1795).

Illustrated

Height, 21 inches.

670—LARGE *Famille-verte* CYLINDRICAL VASE

With tubular neck and broad flange. Artistically decorated in brilliant five-color enamels, with tree peonies, the blossoming plum and magnolia, pheasants, rocks and other designs, and around the neck is a landscape view of mountain scenery. K'ang-hsi period (1662-1722).

Illustrated

Height, 27½ inches.

671—LARGE *Famille-verte* BEAKER-SHAPED VASE

Profusely and artistically decorated in brilliant enamel colors of the K'ang-hsi *famille verte*. On the body is depicted a fierce combat between two mounted warriors in the presence of an emperor, dignitaries and their escort. Around the neck of the vase is a court scene representing the empress receiving an envoy. Mark: *Ta Ming Chêng-hua nien chih* (apocryphal). K'ang-hsi period (1662-1722).

Height, 27½ inches.



672

672—LARGE *Famille-verte* BEAKER-SHAPED VASE

Decorated in brilliant five-color enamels with a boldly drawn picture of spirited evolutions of richly attired Amazon horsemen in the presence of warriors and their retinue. Round the neck of this vase is a decoration depicting Fu, Lu and Cheou, the star gods of happiness, rank and longevity, under a pine. K'ang-hsi period (1662-1722).

Illustrated

Height, 29 inches.

673—LARGE BLACK HAWTHORN VASE

Beaker-shaped. Invested with a lustrous black glaze which has been applied so as to leave the decoration in reserve. The embellishment which is elaborate and finely drawn consists of leafless white prunus



trees emerging from green and purple rocks, and extending upward to the mouth of the vase, and birds, bamboo and grasses, painted in green, white, purple and yellow enamel colors. K'ang-hsi period (1662-1722).

Illustrated

Height, 30 inches.



674

674—IMPERIAL PALACE VASE

Oviform body, with tall trumpet-shaped neck and spreading base. The profuse decoration which is artistically executed in brilliant enamel colors and underglaze blue, consists of an elaborate scene representing a pilgrimage to the Taoist paradise by a procession of dignitaries, priests and attendants, who are bearing numerous gifts. The shoulder and base are encircled by bands of sceptre heads and floral scrolls, and around the neck are flowers of the sacred lotus leaf, scrolls and Buddhistic symbols. *Mark:* Square blue seal of Ch'ien-lung. Ch'ien-lung period (1736-1795).

Illustrated

Height, 29½ inches.

675—PAIR LARGE *Famille-rose* JARS

Tall octagonal shape, with original hat-shaped covers, which are surmounted by figures of seated kylins. The decoration, which is painted in brilliant enamel colors and underglaze blue, consists of alternate panels of figure and flower subjects. The embellishment of the covers and border designs is painted in colors to harmonize with the main decoration. Have tall teakwood stands.

Illustrated

Height, 23 inches.

676—OVIFORM IMARI JAR

With dome-shaped cover. Decorated in underglaze blue, coral-red and gilding, with reserve panels of tree peonies and plum blossoms; chrysanthemum flowers and leaf scrolls on a gold ground intervene. Late Eighteenth Century.

Illustrated

Height, 19 inches.



676

677—EARLY IMARI JAR WITH COVER

The latter surmounted by the figure of a fabulous animal seated upon a rock. Decorated in brilliant enamel colors, red and green predominating, and cobalt blue, with bold floral designs, arabesques and gadroon. Early Eighteenth Century.

Height, 24 inches.

678—PAIR LARGE IMARI JARS

Mounted as candelabra. The jars decorated in enamel colors, cobalt blue and gilding, with various shaped reserves containing flowers, birds and landscapes; various border designs around elaborate neck and shoulder and base. Mountings of gilt bronze of Louis XVI style. Branches of lily design for 13 candles. Thirteen lights on cover (one of which is broken). Eighteenth Century.

Illustrated

*Height of vase, 20½ inches.
Total height, 54 inches.*

679—DECORATED OLD CHINESE PLATE

Octagonal plate. Thin porcelain, decorated in centre with deer, flowering shrubs and rocks in enamel colors of the *famille-rose*. The border arranged in star-shaped design, with floral and diaper decoration. Late Ch'ien-lung period (1736-1795).

Diameter, 8¼ inches.

680—TWO PLATES

Basket of flowers in centre; a double border of emblems and flowers painted in enamel colors of the *famille-rose*. Late Ch'ien-lung period (1736-1795).

Diameter, 8¾ inches.

681—TWO *Famille-rose* PLATES

Pheasants and peonies in centre. A floral border with reserves on a rose-rice pattern and brown-scroll ground. Chia Ch'ing period (1796-1820).

Diameter, 9 inches.

682—TWO *Famille-rose* DEEP PLATES

Decoration of peonies, chrysanthemums, pheasant and other designs. Chia Ch'ing period (1796-1820).

Diameter, 8½ inches.

683—TWO *Famille-rose* PLATES

Deep shape. One with jardinière of flowers and branch of blossoms in centre, and border of flowers and sceptre heads in brilliant enamels. The other with tree peonies and wild flowers in centre, and intricate border of brocade and floral design. Chia Ch'ing period (1796-1820).

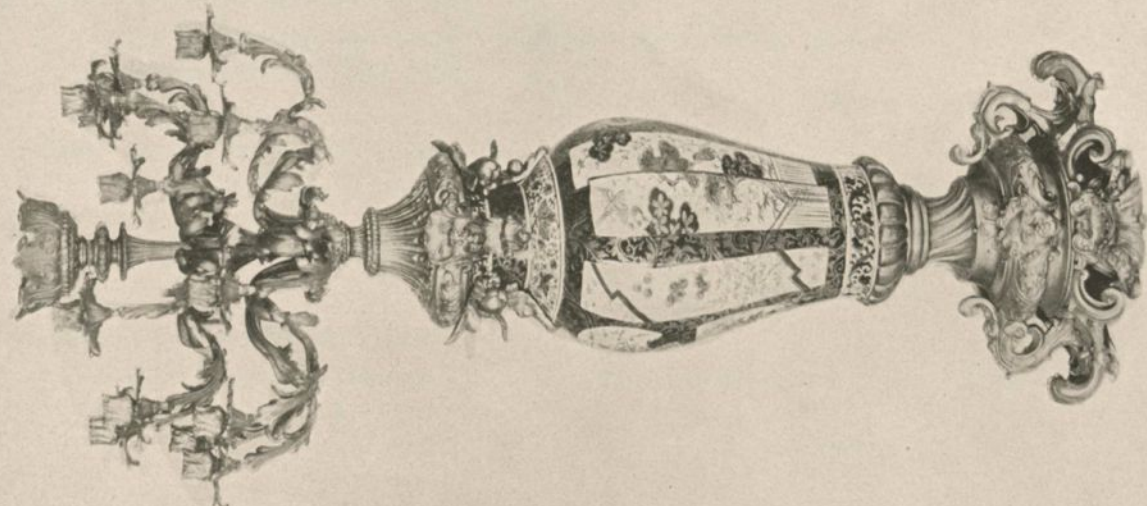
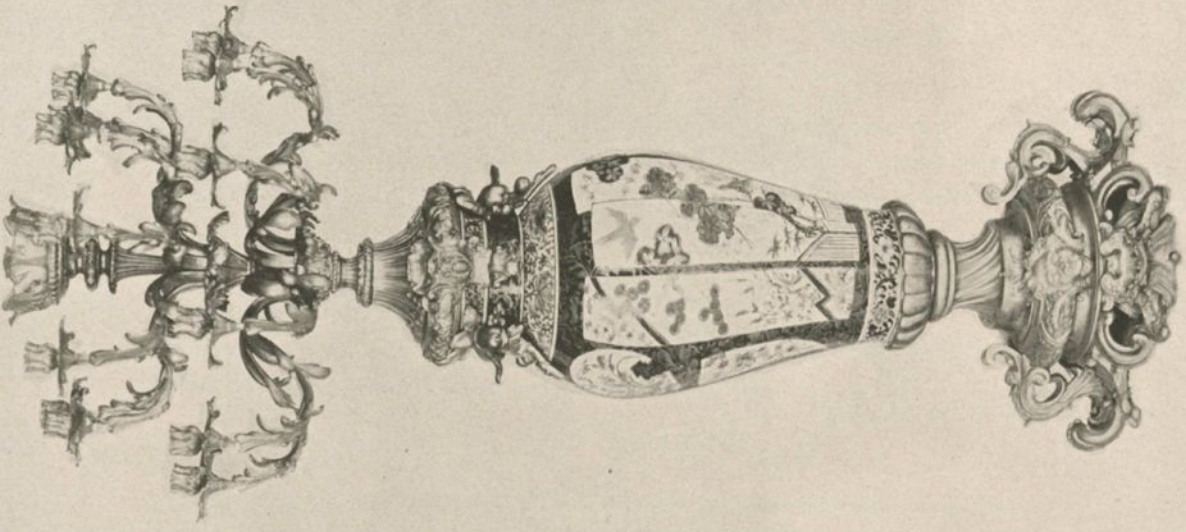
Diameter, 8½ inches.

684—THREE *Famille-rose* PLATES

Chrysanthemums and other flowers in centre; a double border on the edge, the outer one showing peaches, pomegranates, peonies and other flowers. Chia Ch'ing period (1796-1820).

Diameter, 8¾ inches.





685—Two *Famille-rose* PLATES

One with pheasants, tree peonies and rocks in the centre, and a panelled border. The other with orchids in centre and floral and foliated border. Chia Ch'ing period (1796-1820).

Diameter, 8¾ inches.

686—Two PLATES

One deep form, with court lady and attendants in centre, and border of reserve panels, flowers and diaper painted in brilliant enamel colors; the other with jardinière and dwarf plants in centre and a border of floral sprays. Chia Ch'ing period (1796-1820).

Diameter, 4¼ inches.

687—Three *Famille-rose* PLATES

Tree peonies and wild flowers in centre, and borders of floral sprays and plum blossoms. Chia Ch'ing period (1796-1820).

Diameter, 8¾ inches.

688—Three PLATES

Various flowers and objects of art in centre, and borders of sceptre-head scrolls and floral sprays finely painted in brilliant enamel colors. Late Ch'ien-lung period (1736-1795).

Diameter, 8¾ inches.

689—Three *Famille-rose* PLATES

Chrysanthemum and peonies in centre, floral sprays on border. Chia Ch'ing period (1796-1820).

Diameter, 9 inches.

690—Four *Famille-rose* PLATES

With gilt edges. Tree peonies and blossoms in centre, panelled and scroll borders in brilliant enamel colors. Late Ch'ien-lung period (1736-1795).

Diameter, 8¾ inches.

691—Two *Famille-rose* PLATES

Tree peonies and blossoms in centre, floral-scroll borders. Chia Ch'ing period (1796-1820).

Diameter, 8¾ inches.

692—Five *Famille-rose* PLATES

In the centre, rocks, bamboo, peonies and other flowers, framed by a border decorated with emblems within white reserves and various flowers on a rose-diaper and brown-scroll ground. Chia Ch'ing period (1796-1820).

Diameter, 8¾ inches.

693—THREE *Famille-rose* PLATES

Deep form. Tree peonies and wild flowers in centre, sprays of plum blossoms and flowers on borders. Chia Ch'ing period (1796-1820).

Diameter, 8½ inches.

694—FIVE PLATES

Deep form. Decorated in enamel colors of *famille-rose*. In the centre a garden scene. On the edge a border of peaches and pomegranate-scroll pattern; all pencilled in *famille-rose* enamels. Chia Ch'ing period (1796-1820).

Diameter, 8¾ inches.

695—FIVE PLATES

Thin Chinese porcelain. Decorated with floral designs and diaper in coral-red and underglaze blue, in the style of old Imari. Eighteenth Century.

Diameter, 8¾ inches.

696—FOUR CHINESE PLATES

Decorated in old Imari style, with floral designs and diaper in coral-red, cobalt blue and gilding.

Diameter, 8¾ inches.

697—TWO *Famille-verte* PLATES

Decorated with flowers, birds and butterflies in five-color enamels. *Mark:* A square and a leaf within double rings. K'ang-hsi period (1662-1722).

Diameter, 8¼ inches.

698—TWO PLATES

One with floral sprays in underglaze blue and gilding, and the other with flowers in centre of *bleu de nankin* and border of shell and scroll patterns in coral-red and gilding. Ch'ien-lung period (1736-1795).

Diameter, 8¼ inches.

699—SEVEN PLATES

With brown edges. Decorated with flowers, rocks, and butterflies in brilliant enamels. Chia Ch'ing period (1796-1820).

Diameter, 8¾ inches.

700—EIGHT *Famille-verte* PLATES

With scalloped edges. Female figures in a garden with flowers in the central medallion, framed by a floral border; all painted in green, red, yellow, purple and black enamel with traces of gilding. K'ang-hsi period (1662-1722).

Diameter, 9¼ inches.

701—SIX *Famille-rose* PLATES

Elaborately decorated with floral designs, emblems and richly painted borders. Chia Ch'ing period (1796-1820).

Diameter, 9 $\frac{3}{4}$ inches.

702—SET OF FIFTEEN CHINESE PLATES

Various sizes. The centres decorated with figure compositions in brilliant enamel colors and bordered in European style, with reserve panels and floral sprays on a sapphire-blue ground. Chia Ch'ing period (1796-1820).

Diameter, 9 $\frac{3}{4}$ inches.

703—NINE CHINESE PLATES

Thin porcelain, scalloped edges; profusely decorated in brilliant enamel colors with squirrels, pheasants, insects, flowers and large leaves. Chia Ch'ing period (1796-1820).

Diameter, 10 inches.

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704—PAIR SMALL TRAYS

Canton painted enamel. Decorated with figure subjects in enamel colors.
Ch'ien-lung period (1736-1795).

Length, 3 $\frac{3}{4}$ inches.

705—BOWL

Canton painted enamel on bronze. Upon a brocaded ground of colored enamels are two white reserves containing landscapes and river views, all finely executed. Ch'ien-lung period (1736-1795).

706—CUP AND SAUCER

Scalloped edge. Canton painted enamel on copper. Decorations of flowers and emblems in vivid enamels on a yellow ground. *Mark:* Inside of cup *Cheou* character. Ch'ien-lung period (1736-1795).

707—MING ROUGE BOX

Cloisonné enamel on bronze; conventional lotus and scrolls in low tones on a turquoise-blue ground.

708—SHALLOW BOWL

Gilt-lined. Outer surface of cloisonné enamel, lotus flowers and leaf scrolls in India-red, white and green on a turquoise-blue ground; sceptre-head borders in lapis blue. Ch'ien-lung period (1736-1795).

Diameter, 4 inches.

709—MING INCENSE BURNER

Quadrilateral, with gilt scroll handles, openwork cover and four low feet. Decoration of Indian lotus amidst leafy scrolls in red, dark blue and other enamels on a turquoise-blue ground. Underneath the foot an engraved mark. Ching T'ai (1450-1456).

Height, 5 inches.

710—TRIPOD INCENSE BURNER

Decorated with a chrysanthemum design in red, yellow and white enamels on turquoise-blue ground. Has carved stand.

Height, 3½ inches.

711—SMALL TRIPOD BOWL

Gilt dragon-shaped handles; elephant-head feet. Decoration of floral motives in enamels of various colors on turquoise-blue ground. The mark underneath, "Ching T'ai nien chih" (1450-1456), is apparently apocryphal, to judge from the colors, especially the pure white, and from the tone of the metal. It is more likely the product of one of the very best ateliers of the Yung-chêng period (1723-1735).

Height, 3 inches; diameter, 8 inches.

712—SMALL MING VASE

With flaring mouth and receding base. Decorated with Indian lotus design in red, yellow and dark blue enamels on turquoise blue ground.

Height, 4¼ inches.

713—WALL VASE

Flat bottle-shaped, with two dragon scroll handles of gilt bronze. Decoration of flowers, with borders of Greek fret and palmettes in low tones of enamel.

Height, 8 inches.

714—INCENSE BURNER

In the shape of the tripod vessel *ting*. With perforated cover and gilt elephant-trunk handles. Hieratic decoration; Greek fret, gold and blue band around the rim. Enamels of various colors, including pink, on a ground of turquoise green. Probably Ming, Chia Ching (1522-1566).

Illustrated

Height, 6 inches.

715—PAIR BOTTLE-SHAPED VASES

Intricate floral design, with three rows of lozenge-shaped panels filled with conventional floral motives. Enamels of various colors, including rose, on pale blue ground. Nineteenth Century.

Height, 7½ inches.

716—GOURD-SHAPED WALL VASE

Bound in the middle with a gilt bronze ornament to resemble ribbon fillets. Decoration consisting of a gourd vine in bearing, and script characters in low tones of enamel on a turquoise-blue ground; on the reverse an elaborate engraved ornamentation. Ch'ien-lung period (1736-1795).

Height, 9 inches.

717—TRIPOD INCENSE BOWL WITH COVER

Two gilt loop handles; cover with openwork floriated finial. Floral decoration in red, white, green and brown enamels on a turquoise-blue ground. Yung-chêng period (1723-1735).

Height, 6 inches.

718—BEAKER-SHAPED VASE

With three chimera and loose ring handles, and tripod support of winged dragons of gilt bronze. Floral motives in low tones of India-red and other enamels on turquoise-blue ground. K'ang-hsi period (1662-1722).

Height, 6½ inches.

719—MING ENAMEL BOWL

Peach shape, with wide mouth. Three small fire gilt bronze peaches as feet; gilt bronze handle in form of a peach stem. Decoration of lotus and scrolls in red, lapis-blue and yellow enamels on a turquoise-blue ground.

Height, 4 inches.

720—INCENSE BURNER

Globular shape, with two rudimentary handles. Openwork silver cover of floriated design. Decorated with Indian lotus and scroll designs, in red, dark blue, white, and yellow enamels on a turquoise-blue ground. Underneath the foot, on an inserted gilt plate, an engraved mark, *Ch'ien-lung nien chih*. Ch'ien-lung period (1736-1795).

Height, 5 inches.

721—DUCK-SHAPED INCENSE BURNER

Removable cover on the back of the bird, and lotus leaves in its bill. The prevailing enamels are green, brown, blue and white, mounted on

a repoussé gilt brass base of wave design, with fabulous monsters and dragons in relief. Yung-chêng period (1723-1735), or early Ch'ien-lung period (1736-1795).

Height, 10 inches.

722—TRIPOD INCENSE BURNER

Triple peach-shape. Handles and ornament to cover of gilt bronze in design of peach branches. Peach blossoms, symbolical bats and leaf designs in low tones on a pale green ground. Ch'ien-lung period (1736-1795).

Height, 6½ inches.

723—TRIPOD INCENSE BURNER

Globular shape, with gilt lion head, and loose ring handles and monster-head feet. Floral decoration in bright enamels on a turquoise blue ground. Ch'ien-lung period (1736-1795).

Height, 5 inches.

724—TRUMPET-SHAPED VASE

India lotus, palmettes and leaf scrolls in red, yellow, and dark blue enamels on a turquoise-blue ground. Carved stand. K'ang-hsi period (1662-1722).

Height, 7¾ inches.

725—INCENSE BURNER

In shape of the tripod vessel *ting*. Archaic decoration in typical enamels of the period. The cover has a perforated border and a finial ornament of gilt copper in a design of flying bats amid cloud forms and peony scrolls. Ch'ien-lung period (1736-1795).

Height, 9 inches.

726—BEAKER-SHAPED VASE

With four vertical dentilated ribs in gilt bronze. Decoration of lions and floral motives in enamels of harmonious colors on a turquoise-blue ground. Underneath the foot a hall mark in Sanscrit. Ming period.

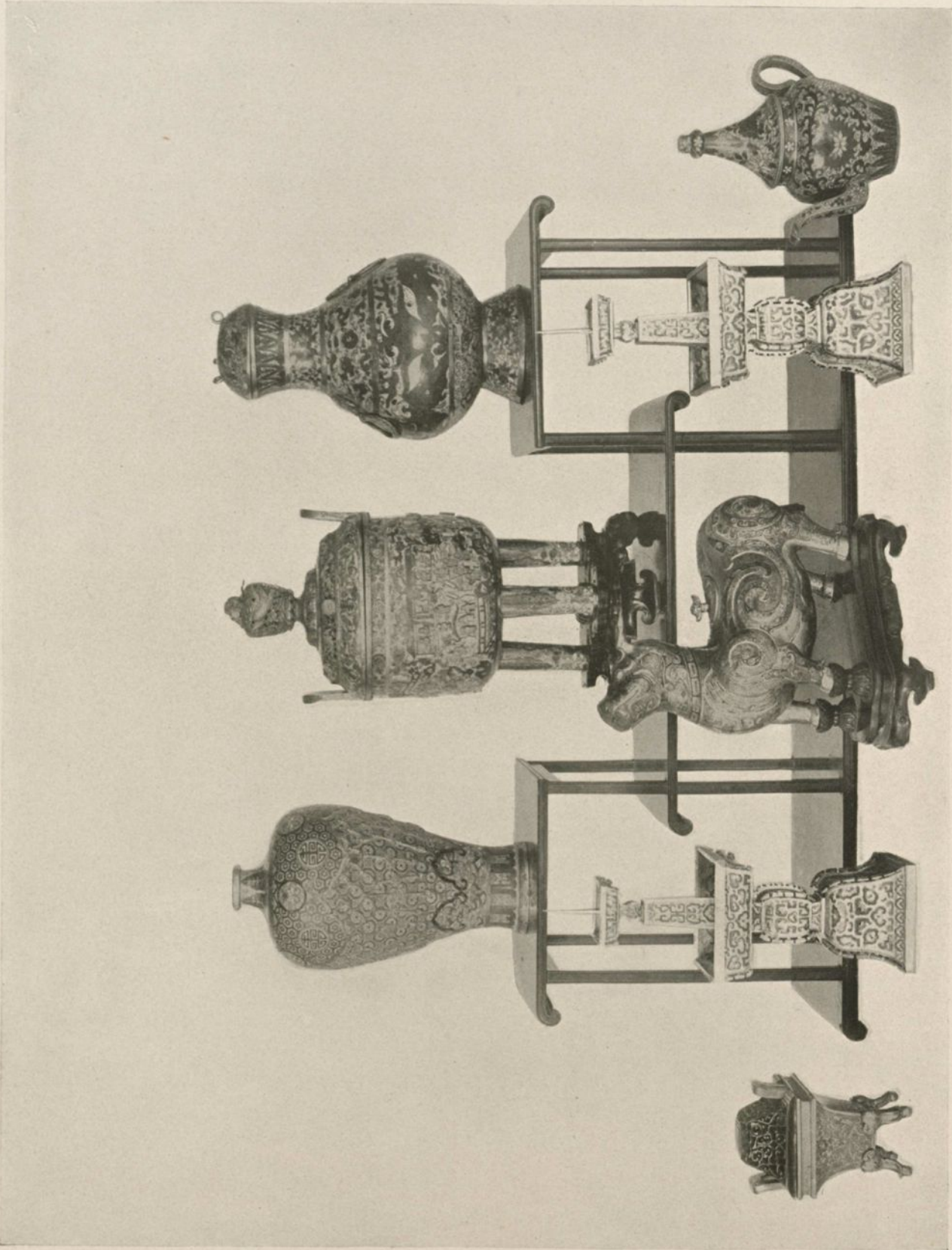
Height, 6½ inches.

727—QUADRILATERAL INCENSE BURNER

With four gilt bronze elephant-head feet, two loop handles and engraved rims. Archaic dragons and Indian lotus in low tones of red and other colors on a turquoise-blue ground. Carved wood cover of openwork design. Late K'ang-hsi period (1662-1722).

Illustrated

Height, 8 inches.



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728—INCENSE BURNER

In the shape of the tripod vessel *ting*. Open work cover in gilt copper of cloud forms, surmounted by a lion-shaped ornament. Conventional floral and arabesque decoration in enamels of lapis-blue, red, pink, green, yellow and white on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 8 inches.

729—PAIR PRICKET ALTAR CANDLESTICKS

Decorated with flowers and *Cheou* characters in low tones of enamels on a turquoise-blue ground. Early K'ang-hsi period (1662-1722).

Height, 8 inches.

730—TRIPOD INCENSE BURNER

Globular body, two rectangular loop handles, and cover with lion ornament. Enamel decoration of conventional Indian lotus, leaf scrolls and sceptre-head borders on a turquoise-green ground. Ch'ien-lung period (1736-1795).

Illustrated

Height, 8 inches.

731—SMALL PILGRIM BOTTLE

Flat on one side, round on the other. Decorated in dark blue and red enamels on turquoise-blue ground, with chain and a metal butterfly adorned with semi-precious stones. Hangs on elaborately carved stand. Ming.

Height, 5 inches.

732—INCENSE BURNER

In the shape of a quadrilateral twin vase, resting upon four gilt figures, of whom three are in European costume. Cover with fine gilt lion finial. Prominent in the decoration are the eight Buddhist emblems "of happy augury," surrounded by archaic borders on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 8 inches.

733—DUCK-SHAPED INCENSE BURNER

Green, black and white are the prevailing colors; the bill and feet are gilt, the ground is greenish-blue. Mounted on a cloisonné and repoussé stand. Nineteenth Century.

Height, 9 inches.

734—TRIPOD INCENSE BURNER

Wood cover, with Japanese carved ivory kagamibuta as finial; gilt dragon and loose ring handles; gilt feet. Decoration of the Indian lotus in red, yellow, green, white, dark blue on a turquoise-blue ground. Carved stand. Ch'ien-lung period (1736-1795).

Height, 6½ inches.

735—WINE KETTLE

With conical cover. Quadrilateral S-shaped handle; curved quadrilateral spout. Decoration of Indian lotus and magnolias in yellow, red, green, white, and dark blue enamels on a turquoise-blue ground.

Illustrated

Height, 10 inches.

736—ARTIST'S BRUSH-VASE AND WATER VESSEL

The two fashioned as one piece, the vase in shape of a section of bamboo, and the water vessel of sceptre-head shape. Decoration of Indian lotus and scrolls in various enamels on a turquoise-blue ground, the water vessel having archaic scrolls in dark blue. Ch'ien-lung period (1736-1795).

Height, 5½ inches.

737—IMPERIAL HAT STAND OR CENSER

Globular-shaped bowl, mounted on a tall slender shaft, with vertical dentilated ridges, and supported by a broad circular base. Decoration of floral motives, waves, clouds and *Cheou* characters in various colors of enamel on a turquoise and dark blue ground. The base underneath has a brocaded pattern. Ch'ien-lung period (1736-1795).

Height, 9¾ inches.

738—BOTTLE-SHAPED VASE

Decorated with various forms of rosettes and crests, the prevailing colors being red and yellow on a turquoise-blue ground. Nineteenth Century.

Height, 9 inches.

739—WINE EWER

In the shape of a double gourd, with stopper attached by a chain to the handle. Decorated with large peony flowers, leaf scrolls and phoenixes in vivid enamels on a turquoise-blue ground. K'ang-hsi period (1662-1722).

Height, 10½ inches.

740—PAIR VASES

Double lozenge-shape. Decorated with conventional floral designs and emblems in red, black, green and blue enamels on a turquoise-blue ground; gilt edges and fret border. Ch'ien-lung period (1736-1795).

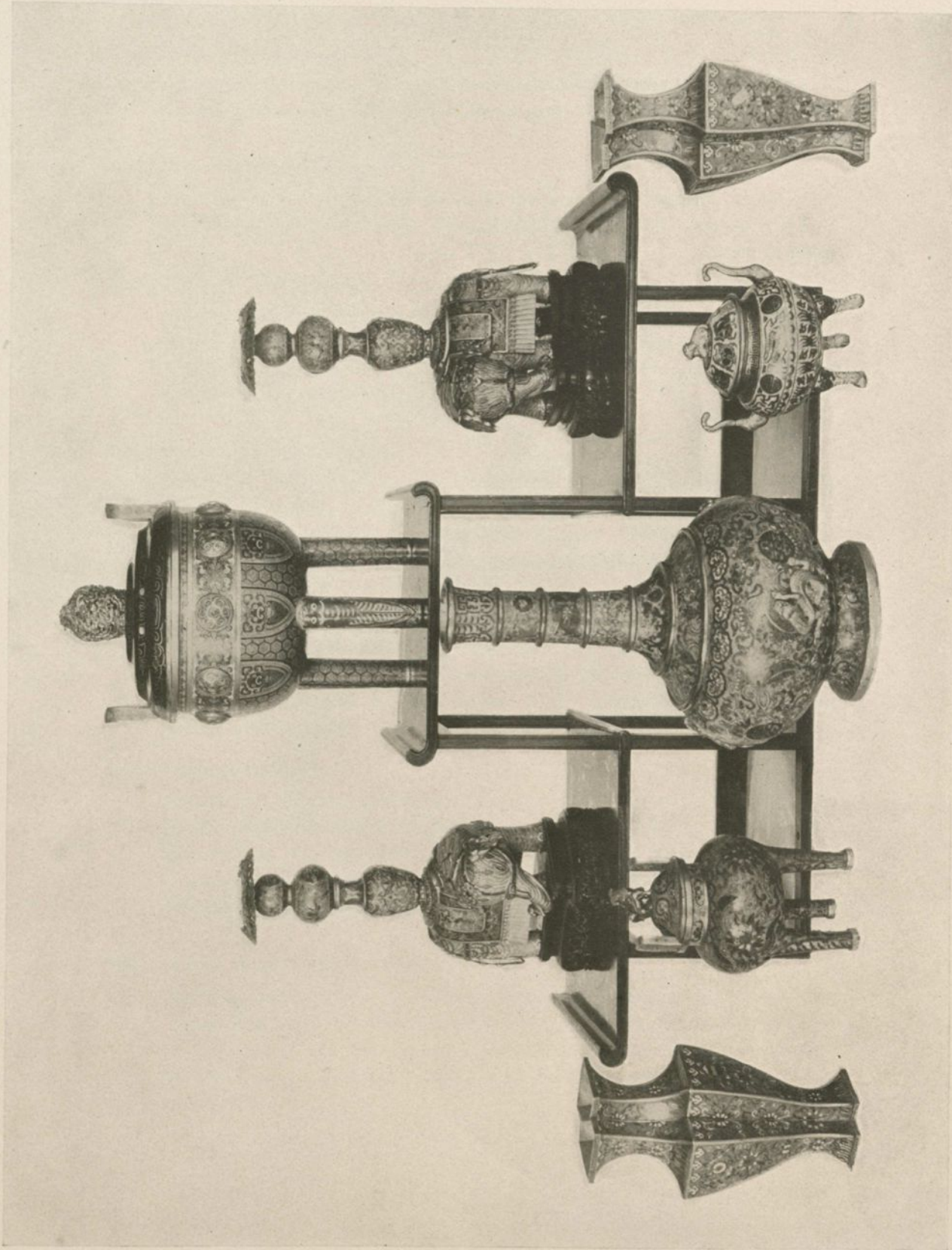
Illustrated

Height, 9¼ inches.

741—TRIPOD INCENSE BURNER

Perforated cover and finial; gilt dragon handles; monster-headed feet. Decorations of lotus and conventional designs in various colors of enamel on a dark blue ground. Ch'ien-lung period (1736-1795).

Height, 9½ inches.



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740

742—TRUMPET-SHAPED VASE

With flaring mouth. Decorated with chrysanthemums and other flowers in red, yellow, dark blue and white enamels on a turquoise blue ground.

Height, 10¼ inches.

743—DUCK-SHAPED CENSER

Decoration in red, yellow, dark and turquoise-blue enamels, mounted on a square-shape enamel base. Decoration in enamels of harmonious colors.

Height, 11 inches.

744—PILGRIM BOTTLE VASE

Decoration of peaches and pomegranates in red, green, yellow and dark blue enamels on a turquoise-blue ground. *Mark: Ching T'ai nien chih* (made in the reign of Ching T'ai), is apocryphal, and the piece is probably of the K'ang-hsi period (1662-1722).

Height, 9½ inches.

745—TRIPOD INCENSE BURNER

With two scroll handles; carved and gilt openwork dragon cover; gilt bands and monster masks on feet. Floral and scroll design in enamels of various colors on a turquoise-blue ground. Carved stand. *Mark: Ch'ien-lung nien chih.* Ch'ien-lung period (1736-1795).

746—LILY JARDINIÈRE

Oblong, hexagonal shape, on four low feet. Decoration of archaic scrolls in dark blue, yellow and red enamels on a turquoise-blue ground. Underneath the foot detached blossoms in various colors. Ch'ien-lung period (1736-1795).

747—ORNAMENTAL PIECE

Figure of a kneeling man supporting on his head a bowl. The technique of the garments and of the gilt neck-chains points to an Indian model. The flesh is gilt; garments and bowl are decorated with a floral design in enamels of various colors on a turquoise-blue ground. Carved stand. Ch'ien-lung period (1736-1795).

Height, 9 inches.

748—ALTAR WINE VESSEL

Globular-shape, with dragon-head handles and cover, the latter surmounted by a gilt border of dragon-scroll designs. Archaic decorations in dark blue and low tones of enamel on a turquoise-blue ground. Mounted on a cloisonné stand, with brocade pattern. Ch'ien-lung period (1736-1795).

Height, 8½ inches.

749—PAIR WINE BOTTLES

Double-gourd shape. Decorated with floral scrolls, and gourds and vines on a black ground, and with circular panels containing symbols in various colored enamels upon a red and white ground.

Height, 10½ inches.

750—TRIPOD INCENSE BURNER

Globular body on three tall, slender legs, with two loop handles and cover, the latter surmounted by gilt openwork in dragon and cloud designs. Enamelled with floral scrolls in various colors on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 10½ inches.

751—FLOWER BOWL

Resting upon three gilt lambs. Decoration of the Indian lotus, surrounded by rectangular scroll work in red, white, blue and yellow enamels on a turquoise-blue ground. K'ang-hsi period (1662-1722).

Height, 5 inches; diameter, 9½ inches.

752—PAIR SACRED ELEPHANTS CARRYING PRECIOUS VASES

Buddhistic altar pieces. The body of the elephant (*Hsiang t'o pa ping*) is white; saddle cloth and harness are inlaid with enamels and partly gilt to simulate jewels and gold tassels. Two vases are carried on the saddle, one above the other, the upper one being double-gourd shape; they are decorated with circular script characters and the Indian lotus, and have a pierced crown in the shape of bats whose wings intersect each other. Carved stands. Ch'ien-lung period (1736-1795).

Illustrated

Height, 12 inches.

753—IMPERIAL HAT STAND

Tall, slender shaft on a circular base, supporting a globular bowl with gilt perforated cover. Floral decoration of archaic scrolls and sceptre heads of red, yellow and dark blue enamels on turquoise-blue ground. K'ang-hsi period (1662-1722).

Height, 12 inches.

754—RECTANGULAR INCENSE BURNER

On four tall, slender legs. Perforated cover. The vessel with vertical dentilated ribs, decorated with the usual hieratic ornament and *t'ao-t'ish* ogre eyes in dark enamels on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 11 inches.

755—PAIR QUADRILATERAL GOURD-SHAPED VASES

Profusely decorated with phœnixes, lions, peonies, floral borders and scroll designs in brilliant enamels on a turquoise-blue ground. Yung-chêng period (1723-1735).

Height, 12¼ inches.

756—TRUMPET-SHAPED VASE

With dentilated vertical ribs. Decoration of *t'ao-t'ish* ogre eyes with cloud forms and bands of palmettes. Greek fret around the base and neck. K'ang-hsi period (1662-1722).

Height, 19 inches.

757—TRIPOD INCENSE BURNER

Globular shape, with gilt loop handles and bands. Decorated with large blossoms of the conventionalized Indian lotus executed in enamels of vivid colors, red prevailing, on greenish-blue ground, surmounted by a carved openwork cover with jade ornament. Ming period.

Height, 7 inches.

758—OVIFORM VASE

Bands of archaic ornament largely in brown and yellow on a green ground. Nineteenth Century.

Height, 9½ inches.

759—CANDLESTICK

In design of an imperial hat stand. Floral scrolls, archaic designs and sceptre-head bands in various enamels on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 12 inches.

760—TRUMPET-SHAPE VASE

Decoration of scrolls on turquoise-blue ground and panels with floral design in red and yellow enamels on a dark blue ground. Early Ch'ien-lung period (1736-1795).

Height, 10 inches.

761—TRIPOD INCENSE BURNER

Supported by three gilt elephant heads. Rectangular loop handles with engraved fret edges; cover with openwork centre and pierced finial in design of a dragon amid cloud forms. The decoration consists of floral and archaic scrolls in various enamels, dark blue and red predominating. Ch'ien-lung period (1736-1795).

Height, 12 inches.

762—HIBACHI

Oblong, with gilt swing handle and engraved border. The cover is pierced in the form of circular *Shou* characters and other designs in red, dark blue, white and yellow enamels on a turquoise-blue ground.

Height, 6 inches; length, 9 inches.

763—PAIR DOUBLE-GOURD BOTTLES

Octagonal form, with stoppers. Dark blue enamel ground, with cloisonné in design of floral scrolls and fret patterns. Ch'ien-lung period (1736-1795).

Height, 9¼ inches.

764—PILGRIM BOTTLE VASE

Decoration of peaches and pomegranates in red, green, yellow and dark blue enamels on a turquoise-blue ground. The mark incised horizontally on the underside of lip: *Ching T'ai nien chih* (made in the reign of Ching Ta'i, 1450-1456), is probably apocryphal, and the piece of the K'ang-hsi period (1662-1722).

Height, 10½ inches.

765—TRUMPET-SHAPE VASE

Gilt metal edges with incised fret. Decoration of ogre eyes framed by rectangular scrolls within palmettes. The prevailing enamels are of lapis-lazuli blue and India-red on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 12½ inches.

766—QUADRANGULAR VASE

Fashioned after an ancient bronze. Two rudimentary lion head and loose ring handles. Archaic ornament in vivid colors on green ground. Has carved stand. Nineteenth Century.

Height, 10 inches.

767—TWO PAIR ALTAR PRICKET CANDLESTICKS

In the form of inverted lotus cups. Palmette borders and conventional floral ornament in various enamels on pale turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 14 inches.

768—TRIPOD INCENSE BURNER

Globular, with perforated cover of gilt copper, scroll handles and dragon feet. Conventional floral designs in various colors of enamel on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 11½ inches.

769—TRUMPET-SHAPE VASE

With engraved Greek fret borders. Decorated with palmettes, Indian lotus, circular *Shou* characters, and scroll designs in enamels of various colors on a turquoise-blue ground. Carved stand. Ch'ien-lung period (1736-1795).

Height, 12¾ inches.

770—TEMPLE BELL

In shape and style similar to the bronze bells of the Chou dynasty (1122-255 B.C.). The decoration of red and yellow in geometrical patterns and dark blue on turquoise-blue ground, and the relief rosettes resemble the bronzes of very archaic character. Ch'ien-lung period (1736-1795).

Height, 15 inches.

771—PAIR IMPERIAL HAT STANDS

Tall, slender shafts, on broad circular bases, supporting globular bowls. Decorated with floral motives in enamels of many colors on turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 12 inches.

772—TRIPOD INCENSE BURNER

Globular, with gilt dragon-shaped handles, and cover with gilt ornament of similar design. The decoration of conventional lotus and *Cheou* characters is in low tones of enamels on a pale turquoise-blue ground. Probably Ming (Chia Ching, 1522-1566) period.

Height, 9½ inches.

773—TEMPLE WINE POT

Kettle-shaped, of archaic design, with flattened globular body. Handle in form of the serpentine body of a monster; phoenix-head spout; three gilt feet in the form of phoenixes with outstretched wings. The decoration of ogre heads and archaic scrolls is in brilliant enamels on a turquoise-blue ground. Carved stand.

Height, 9 inches.

774—TRIPOD INCENSE BURNER

Gilt elephant-head feet; partially pierced and gilt cover, with gilt open-work dragon finial. Floral decoration in various enamels on a turquoise-blue ground, a pierced band of conventional Indian lotus and bats, and a collar with scalloped gilt rim. Carved stand. Chia Ching period (1522-1566).

Height, 11 inches.

775—PAIR VASES

Flat oviform, with gilt dragon handle. Decorated with two circular reserves with pastoral scenes in green, blue, black, red and white enamel. The remainder of the surface filled with conventional floral designs and borders in vivid enamels on a turquoise-blue ground.

Height 11¼ inches.

776—MING TRIPOD INCENSE BURNER

Gilt dragon handles and monster-feet of remarkably bold design. Decoration of Indian lotus and scrolls in enamels of red, black, green and yellow on a turquoise-blue ground. The color scheme is of striking decorative effectiveness. Carved stand. Wan Li period (1573-1619).

Height, 8 inches.

777—ENAMELLED OX

With gilt horns, tail and hoofs. The body is of turquoise-blue enamel, with decoration in dark blue and red. Ch'ien-lung period (1736-1795).

Height, 7½ inches.

778—PAIR ALTAR PRICKET CANDLESTICKS

Bell-shaped bases. Indian lotus, blossoms and foliated scrolls in red, yellow and other enamels on a turquoise-blue ground. Floriated ornamentation. Ch'ien-lung period (1736-1795).

Height, 14 inches.

779—TRUMPET-SHAPE VASE

Tall, graceful shape, with four gilt dentilated ribs on centre lobe. Archaic scrolls and symbols in low tones of dark blue and red on a turquoise-blue ground. K'ang-hsi period (1662-1722).

Height, 13 inches.

780—CLOISONNÉ ALTAR SET (*San Shê*)

Consisting of a tripod incense burner, trumpet-shape base, and a covered incense box, which, in the scholar's study, are placed on a table before the image of a Buddhist or Taoist divinity. The three pieces are decorated with floral designs, symbolical devices and leaf scrolls in enamels of bright colors on a turquoise-blue ground.

781—PAIR BOTTLE-SHAPED VASES

Of graceful form and exceedingly fine modern workmanship. The vases are covered with a closely woven design of conventional lotus scrolls, dragons, insects and border designs of *ju-i* heads and floral patterns in vivid enamels on a black ground. Nineteenth Century.

Height, 14 inches.

782—TEMPLE WINE POT

Fashioned after an archaic bronze. It is of globular shape, with spout in shape of a phoenix head, which is surmounted by a small animal in gilt bronze. The handle, which is of gilt bronze, represents a fabulous monster and the tripod support, also of gilt bronze, represents *garudas* (genii, half birds and half men, symbolic of swiftness and strength). Enamelled in turquoise-blue and covered with an archaic scroll design in dark blue. K'ang-hsi period (1662-1722).

Height, 11 inches.

783—PAIR ALTAR PRICKET CANDLESTICKS

With bell-shaped bases and large centre bowls. They are decorated with floral scrolls, Buddhistic symbols and sceptre-head borders in enamels of brilliant tones on a turquoise-blue ground. Gilt bands with engraved Greek fret. Ch'ien-lung period (1736-1795).

Height, 14½ inches.

784—HANGING FLOWER VASE

Bottle shape, with four tubular handles on tall, slender neck. Decorated with Indian lotus in red, green, yellow, dark blue and white on a turquoise-blue ground; and two metal dragon-head ornaments. K'ang-hsi period (1662-1722).

Height, 14 inches.

785—QUADRANGULAR INCENSE BURNER

On four slender supports. Rectangular loop handles with an incised Greek fret band and gilt edge. Besides the usual archaic decoration of scrolls, ogre heads, emblems and other designs, there is a curious border of dog-like animals around the lower part of the vessel. The entire ornamentation is in vivid colors, green, blue and red prevailing. Carved stand. Ch'ien-lung period (1736-1795).

Height, 12 inches.

786—UNUSUAL ALTAR VASE

Oviform body, with trumpet-shape neck. Conventionalized lotus, peonies and scrolls in enamels of varied colors on a greenish-blue ground; underneath the foot, which is gilt, the *Yin-Yang* symbol is engraved with other devices. K'ang-hsi period (1662-1722).

Height, 14¾ inches.

787—LARGE TRIPOD INCENSE BURNER

Globular, with two rudimentary lion-head and loose ring handles and gilt monster-head feet. Decoration, flowers and the symbols of lon-

gevity and happiness, and archaic scrolls in red, dark blue, white and yellow enamels on a turquoise-blue ground. Carved teakwood cover, with agate finial and carved stand. Ch'ien-lung period (1736-1795).

Height, 12½ inches.

788—PAIR SHRINE PRICKET CANDLESTICKS

With bell-shaped bases and jade stone shafts. Enamelled decoration of lotus, leaf scrolls and border designs in bright colors, on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 16½ inches.

789—PAIR LANTERNS

Pricket candlestick within a pentagonal body having open sides and a calyx-shaped top. High baluster stem. Decoration of floral motives and rectangular scrolls in enamels of various colors on blue ground. Ch'ien-lung period (1736-1795).

Height, 14½ inches.

790—TWIN VASES

Flat pilgrim bottle shape, with tall, slender, tubular necks. Decoration of deer, storks, bamboo and other symbols of longevity, in low tones of enamel on a turquoise blue ground; gilt edges and bands. Carved stand. Ch'ien-lung period (1736-1795).

Height, 14 inches.

791—QUADRANGULAR VASE

With openwork repoussé gilt cover. Decoration of pomegranates, Buddha's-hand fruit and peaches, symbolical of the "three abundances," in various enamels on a pale turquoise-blue ground. On each side is a repoussé gilt panel showing the *Pa chi-hsiang*, the eight Buddhist emblems of happy augury, surrounded by clouds. Ch'ien-lung period (1736-1795).

Height, 9 inches.

792—OVIFORM VASE

With trumpet-shape neck and two gilt dragon handles. Decoration of conventionalized lotus, bold leaf scrolls and archaic borders in red, green, dark blue and other enamels on a turquoise-blue ground. K'ang-hsi period (1662-1722).

Height, 15 inches.

793—TRUMPET-SHAPE VASE

With broad flaring mouth. Decoration of monster-heads around the collar; palmettes, symbols and floral scrolls in enamels of various tones on a pale turquoise ground. Inside the mouth the *Shou* character and lotus scrolls. Ch'ien-lung period (1736-1795).

Height, 15¼ inches.

794—PAIR ALTAR PRICKET CANDLESTICKS

With bell-shaped bases and gilt lined bowls. Decoration consists of Indian lotus, archaic dragon scrolls and sceptre-head borders in enamels of brilliant tones on a turquoise-blue ground; gilt bands with engraved Greek fret. Ch'ien-lung period (1736-1795).

Height, 18 inches.

795—PAIR TRUMPET-SHAPE VASES

Turquoise-blue ground, with palmettes outlined in dark blue and filled with floral designs and leaf scrolls in brilliant enamels. Ch'ien-lung period (1736-1795).

Height, 13¾ inches.

796—LARGE TRIPOD INCENSE BURNER

Globular shape, with scroll handles, monster-head supports and openwork cover which is surmounted by a carved jade ornament. Decoration similar to that of ancient bronzes, ogre eyes, archaic scrolls, the *Shou* character and bat symbols executed in brilliant enamels on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 16 inches.

797—INCENSE BURNER

With two dragon handles and carved openwork teakwood cover, with jade ornament. Decoration of dragons pursuing the jewel of omnipotence amidst cloud forms and fire emblems in low tones of enamel on a turquoise-blue ground, mounted on a square cloisonné stand.

Height, 9 inches.

798—GRACEFULLY-SHAPED VASE

The body in the form of the calyx of a lotus flower, its six lobes having flowers and butterflies in brilliant enamels on a dark blue ground, with the swastika pattern in gilt wires. The remainder of the vase is decorated with floral motives of a more conventional style, also in vivid enamels, on a dark blue ground. Nineteenth Century.

799—PAIR ALTAR PRICKET CANDLESTICKS

Quadrilateral, with gilt dentilated corners. Archaic ornaments in dark blue and other enamels on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Illustrated

Height, 16½ inches.

800—QUADRILATERAL INCENSE BURNER

On four tall scroll supports; nearly rectangular loop handles; dentilated ridges; openwork cover with dragon top. Decoration of archaic scroll and floral designs in red, white, yellow and dark blue enamels on a pale turquoise-blue ground. *Mark: Ta Ming Ching T'ai nien chih* (made in the reign of Ching T'ai of the Great Ming Dynasty). Apocryphal; probably of the K'ang-hsi period (1662-1722). Has carved stand, with inlay of jade.

Height, 14¼ inches.

801—PAIR OF VASES

Quadrangular trumpet shapes, with vertical dentilated rims. Hieratic decoration and floral scrolls, in the midst of which are *tao t'ish* ogre eyes in dark blue, pale green, white and red enamels on a turquoise-blue ground. Rim and base incised with bands of fret. Ch'ien-lung period (1736-1795).

Height, 14 inches.

802—TRIPOD INCENSE BURNER

Semi-globular, on tall, slender supports. Decorated on body with a foliated band of monster-heads on brocaded turquoise-blue ground below a band with gilt bosses on scrolled ground. The cover is in black enamel with an archaic ornament, and has an openwork gilt dragon finial. Ch'ien-lung period (1736-1795).

Illustrated

Height, 13½ inches.

803—PAIR MING VASES

Globular body, with short, wide necks and rudimentary gilt monster-head handles. Decorated with various fishes in a stream, sea plants and wave designs in enamels of brilliant colors on a turquoise-blue ground. Around the base and shoulder are bands of sceptre heads and gadroons, and encircling the neck are lotus scrolls.

Height, 12 inches.

804—BOTTLE-SHAPED VASE

Globular body, with tall, slender tubular neck, which is encircled with numerous relief gilt rings. On the body are three gilt dragon ornaments. The enamel decoration is in low tones on a pale turquoise ground and consists of floral motives, symbols and archaic designs. K'ang-hsi period (1662-1722).

Illustrated

Height, 14½ inches.



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805—TRIPOD INCENSE BURNER

Globular shape, with lion head and loose ring handles on tall monster-head supports enamelled on bronze. The decoration consists of lotus flowers, bold leaf scrolls and border of sceptre heads in low tones of lapis-blue, Indian-red and other enamels on a pale blue ground. K'ang-hsi period (1662-1722).

Height, 14 inches.

806—BOTTLE-SHAPED VASE

Enamelled on bronze. Decoration of large flowers of the sacred lotus and bold leaf scrolls executed in enamel of rose-pink, white, red, green, yellow and plum color upon a ground of turquoise-blue. K'ang-hsi period (1662-1722).

Height, 14 inches.

807—OVIFORM JAR WITH COVER

Decorated on lower part with a scene upon a wave-pattern green ground, showing the eight Taoist immortals crossing the Cosmic Sea. The upper part of the body has a decoration of scrolls and flowers in red, yellow, green and blue enamels on a turquoise-blue ground. Cover with openwork bronze finial. Underneath the foot a six-character mark.

Height, 16½ inches.

808—PAIR BEAKER-SHAPED VASES

Quadrilateral, with spreading mouths, vertical dentilated ridges, and a decoration of archaic character in low tones of enamels on a pale turquoise ground. K'ang-hsi period (1662-1722).

Height, 14 inches.

809—HEXAGONAL BOTTLE-SHAPED VASE

With two bold handles of gilt bronze in design of winged dragons. On the body of the vase are panels with the Indian lotus of conventional design in archaic scroll frames, and on the neck are palmettes and leaf scrolls, the whole decoration in beautifully combined enamels on a turquoise ground. Ming period.

Illustrated

Height, 15½ inches.

810—QUADRILATERAL INCENSE BURNER

With dentilated corners, on tall, slender supports. Openwork cover, surmounted by a gilt lion, enamelled with archaic scrolls, ogre heads, and other designs in low tones of lapis-blue, green, yellow and red on a pale green ground. Ch'ien-lung period (1736-1795).

Height, 14½ inches.

811—SHRINE CANDLESTICK

In design of a mandarin duck, supporting a vase and pricket candlestick. The decoration consists of archaic scroll, Indian lotus and foliation in lapis-blue and other colors of enamel on a turquoise-blue ground. The Greek fret and mouldings are finished in gilding. Ch'ien-lung period (1736-1795).

Height, 17 inches.

812—BOTTLE-SHAPED VASE

With two dragon-head handles on neck. It is enamelled on bronze with turquoise-blue and decorated with symbolical bats amid a profusion of cloud forms, bands and borders of archaic scrolls and symbols and other intricate designs. The entire ornamentation executed in enamels of various colors. Ch'ien-lung period (1736-1795).

Height, 15¾ inches.

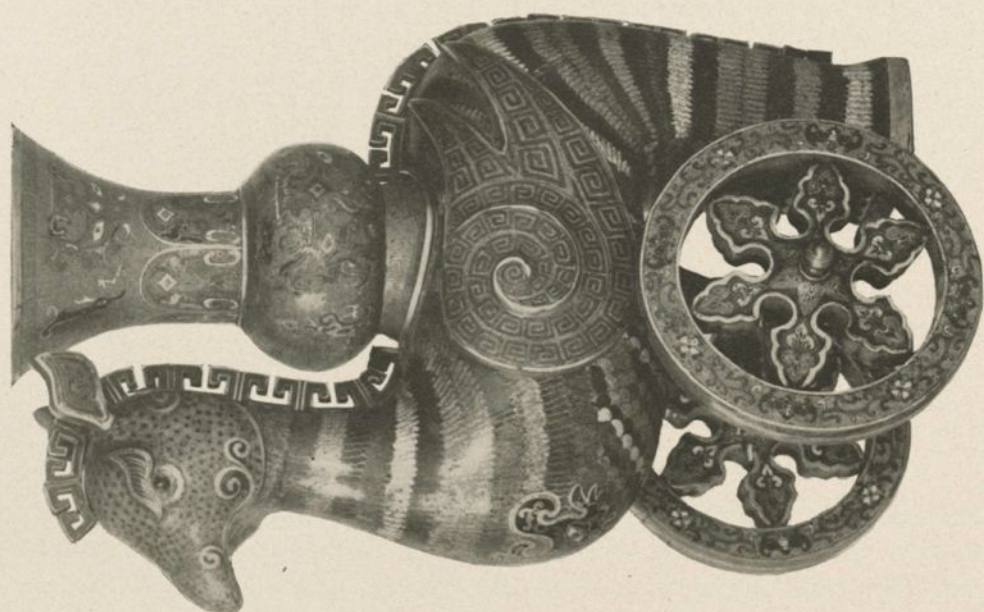
813—QUADRANGULAR INCENSE BURNER

With vertical dentilated ribs, monster-head feet and loop handles. The agreeably simple decoration consists in ornaments from ancient sacrificial bronze vessels in enamels of harmonious colors on a turquoise-blue ground, which is covered with a Greek fret pattern. Cover surmounted by a gilt lion. Ch'ien-lung period (1736-1795).

814—PAIR TWIN VASES

Pilgrim bottle shape, with tall, slender tubular necks. On the obverse there is a decoration of a rocky landscape with pagodas and palaces, and on the reverse tree peonies and chrysanthemums, all executed in brilliant enamels on a turquoise-blue ground. Have carved stands. Ch'ien-lung period (1736-1795).

Height, 15 inches.



875



815—QUADRILATERAL TRUMPET-SHAPE VASE

With vertical dentilated corners. Decoration similar to that of ancient bronze vessels; *t'ao t'ish* ogre eyes, and cloud forms. The neck and foot borders are Greek fret and palm leaves in various enamels of bright tones on a turquoise-blue ground. *Mark: Ching T'ai nien chih* (1450-1456). There is some doubt, however, whether this piece should not be placed so late as the second part of the Seventeenth Century, the K'ang-hsi period (1662-1722).

Height, 13½ inches.

816—PAIR TRUMPET-SHAPE VASES

With gilt bronze, vertical, dentilated ribs. Lotus leaf scrolls, palmettes and gadroons in brilliant enamels on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 15½ inches.

817—BALUSTER VASE

Commonly called gallipot. This *mei-p'ing* (prunus vase) is intended to hold a single spray of prunus blossoms on the New Year festival. Its form and decoration with gilt festoons of jewels, hung with pendeloques from the slightly raised sceptre-head border, are copied after vases of the early Ming period. The enamel decoration consists of *Cheou* characters, diaper, symbols and sceptre-head scrolls and gadroons executed in enamels of various colors, typical of the Ming period, on a turquoise-blue ground. K'ang-hsi period (1662-1722).

Illustrated

Height, 15 inches; diameter, 8 inches.

818—BEAKER-SHAPED VASE

With broad flaring mouth. The body of this graceful vase is decorated with white squirrels, prunus flowers, bamboo and pines; the neck with birds, lotus and emblems in enamels of harmonious colors on a turquoise-blue ground.

Height, 17½ inches.

819—QUADRILATERAL INCENSE BURNER

On four dragon-shaped supports; rectangular loop handles; dentilated ridges; cover with openwork finial. Archaic decoration. *Shou* symbol in enamels of various colors on a turquoise-blue ground. K'ang-hsi period (1662-1722).

Height, 15 inches.

820—QUADRILATERAL VASE

Fashioned after an ancient Han bronze vase; rudimentary monster-head handles. Deer, peacocks, storks, monkeys and flowering shrubs in bril-

liant enamels on a turquoise-blue ground, and flowers in various colored enamels on a turquoise-blue ground. Late K'ang-hsi period (1662-1722), or early Ch'ien-lung period (1736-1795).

Height, 13 inches.

821—GLOBULAR VASE

With broad mouth. Decoration of monster-heads, archaic scrolls and symbols in enamels of various brilliant colors on lapis-blue panels, on a turquoise blue ground adorned with a scroll pattern. Nineteenth Century.

Height, 9 inches.

822—RECTANGULAR INCENSE BURNER

Two loop handles, gilt dragon ornaments and dentilated gilt metal rims. The cover with four openwork gilt panels of copper and a cloisonné finial. The decoration throughout is of cloud shapes of archaic character, ogre eyes, floral motives and butterflies, and executed in various enamels, lapis-blue prevailing, on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 16 inches.

823—SHRINE GARNITURE

Consisting of incense burner, two pricket candlesticks and two trumpet-shape vases. The censer is of globular shape, with bold scroll handles, monster-head feet, and openwork cover with gilt finial. The decoration of all the pieces is uniform in design and coloring, and consists of flowers of the sacred lotus, foliations and archaic scrolls, imposed upon a turquoise-blue ground.

Illustrated *Censer, height, 14½ inches.*
Candlesticks, height, 15½ inches.
Vases, height, 12½ inches.

824—QUADRANGULAR VASE

With dentilated vertical corners. Fashioned after an old bronze vessel. Conventionalized birds surrounded by archaic scroll in blue, green, red, black, white and yellow enamels, on a turquoise-blue ground. Carved stand. Chia Ch'ing period (1796-1820).

Height, 13 inches.

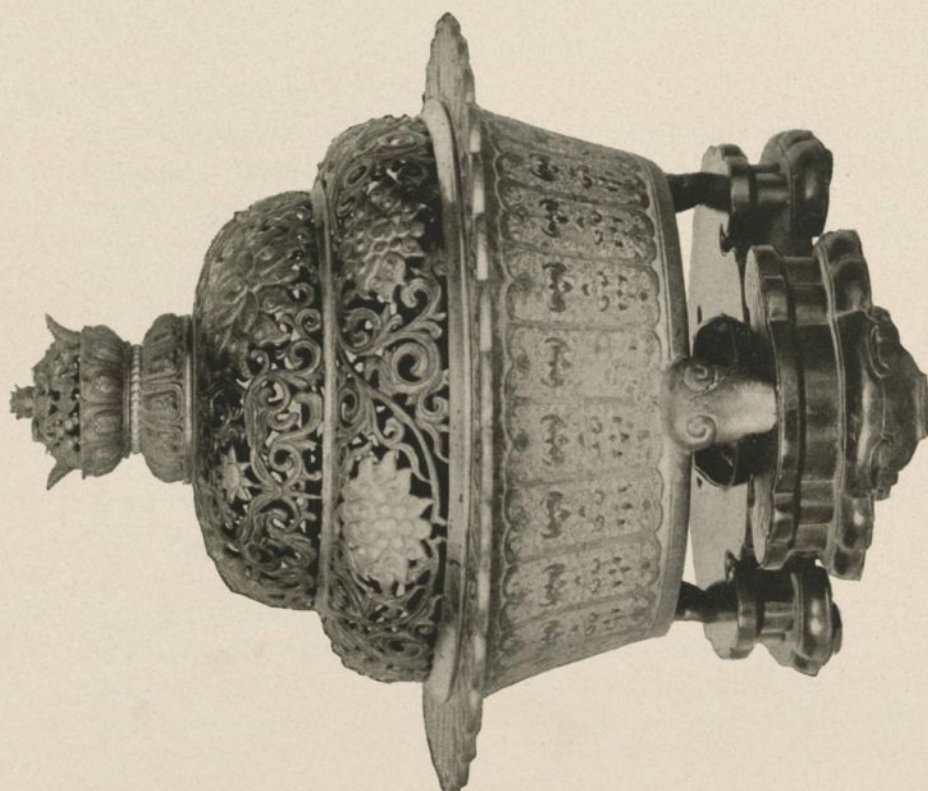
825—OVIFORM VASE

With tall, spreading neck, on which are two gilt dragon handles. On a turquoise-blue enamel ground are four medallions containing flowers and palaces and garden scenes in low tones. The ground of the vase is covered with lotus leaf scrolls, palmettes and archaic design in enamels of various colors. K'ang-hsi period (1662-1722).

Illustrated *Height, 16 inches.*



877



891

826—OVIFORM VASE

With tall tubular neck and spreading base. Two butterfly handles on shoulder. Decorated on turquoise-blue ground with large peony flowers, symbols and leaf scrolls, in enamels of various colors, and with two Greek fret neck bands. Nineteenth Century.

Height, 16 inches.

827—LARGE TRIPOD INCENSE BURNER

Globular, on tall, slender supports. Has two loop handles and wood cover with scroll pattern carved in low relief and amethyst finial. The body, feet and handle are decorated with archaic patterns in enamels of various colors on a turquoise-blue ground. Carved stand. Ch'ien-lung period (1736-1795).

Height, 17 inches.

828—TRIPOD INCENSE BURNER

Globular, with gilt monster-head feet; dragon-head and loose ring handles, and a gilt lion as finial to cover. The decoration consists of conventionalized ornamentation of flowers and leaf scrolls in red, rose, green, yellow and purple enamels on lapis-lazuli-blue ground, and is further enhanced by inserted gilt metal panels containing floral motives in relief. Carved stand. Ch'ien-lung period (1736-1795).

Illustrated

Height, 15½ inches.

829—MING TEMPLE ALTAR VASE

Pear-shaped, with spreading mouth. Rudimentary monster-head and loose ring handles, and cover with three small gilt loops. The vase is divided by horizontal gilt bands into six sections, each of them filled with a decoration of ogre heads, floral motives, clouds forms and symbols in prevailing red, blue and yellow (green and white being sparsely used) on turquoise-blue ground.

Illustrated

Height, 15½ inches.

830—PEAR-SHAPED VASE

With spreading mouth and base. Body divided by floriated bands into five horizontal sections filled with Indian lotus and leaf scrolls in red, green, white, brown and yellow enamels on a turquoise-blue ground. Late Ming period.

Height, 14 inches.

831—BOTTLE-SHAPED VASE

Oviform body, with tall, slender, tubular neck, flaring at mouth. Decorated with Indian lotus in red, white, yellow and green enamels on a turquoise-blue ground. Carved stand. K'ang-hsi period (1662-1722).

Height, 17½ inches.



828

832—LARGE INCENSE BURNER

Quadrilateral oviform, with sceptre handles and gilt monster feet. Lotus flowers, leaf scrolls and ogre-head borders in brilliant enamels on a turquoise-blue ground. The cover is surmounted by an openwork gilt finial. Ch'ien-lung period (1736-1795).

Height, 17½ inches.

833—BOTTLE-SHAPED VASE

Globular body, with trumpet-shape neck. Decoration of various flowers in enamels of bright colors on a grayish-blue ground. Nineteenth Century.

Height, 17 inches.

834—OVIFORM VASE

With broad tubular neck; gilt *t'ao t'ish* head and loose ring handles. All over decoration of archaic dragon scroll and Greek fret bands with ogre eyes in lapis-blue on a turquoise-blue ground. Carved stand. K'ang-hsi period (1662-1722).

Height, 17 inches.

835—LARGE TRIPOD INCENSE BURNER

Globular shape, with two bold scroll handles; monster-head feet; openwork gilt cover. Floral decoration, *Shou* symbols, archaic scrolls and gadroon borders in vivid enamels on a turquoise-blue ground. Carved stand. Ch'ien-lung period (1736-1795).

Height, 16 inches.

836—LARGE VASE

Quadrilateral oviform. Fashioned after an ancient bronze. It has two gilt handles of *ju-i* shape and inlaid with enamels simulating jewels. The enamel decoration, largely floral, is in the typical colors of the period; the ground is turquoise-blue. In the centre of each side are two gilt metal reliefs of dragons pursuing the jewel of omnipotence. K'ang-hsi period (1662-1722).

Illustrated

Height, 16 inches.

837—LARGE MING VASE

Globular body, with spreading base, and flaring neck. Two ogre-head and loose ring handles. The base is divided by floriated bands into five horizontal sections filled with Indian lotus and leaf scrolls in red, green, dark blue, white and yellow enamels on a turquoise-blue ground. Carved stand.

Height, 15 inches.



836



838—LARGE MING VASE

Globular body, with short flaring neck; two ogre-head and loose ring handles. The vase is divided by floriated bands into five horizontal sections, which are filled with Indian lotus and leaf scrolls in enamels of varied colors, red and green predominating, on a turquoise-blue ground. Carved stand.

Height, 15 inches.

839—LARGE TRIPOD INCENSE BURNER

Globular, with two bold winged dragon handles and gilt monster-head feet. Decoration of floral motives with circular *Shou* characters and symbolical bats, and border of sceptre-head scrolls in enamels of various colors on a turquoise-blue ground. Pierced carved wood cover, with rock crystal finial. Ch'ien-lung period (1736-1795).

Height, 21 inches.

840—TRIPOD INCENSE BURNER

Circular shape, on tall, slender supports; two bold loop handles and pierced cover with bronze finial. The decoration consists of scroll borders, *t'ao t'ish* heads and symbols in low tones of enamel on a turquoise-blue ground. Carved stand. Early Nineteenth Century.

Height, 16½ inches.

841—LARGE VASE

Globular body, with cylindrical neck and spreading base. Archaic dragon scroll panels on a ground covered with diaper, ogre-head and sceptre-head borders and palmettes and bats encircling the neck. The prevailing enamels are green, red and blue. Ch'ien-lung period (1736-1795).

Height, 15 inches.

842—CLOISONNÉ ENAMEL SHRINE

Hexagonal pagoda-shape, with gilt scrolls, ornaments and bells hanging from each corner. Within is a Thibetan idol in gilt bronze incrustated with turquoise. The decoration of the shrine consists of large flowers of the sacred lotus and foliated scrolls, executed in brilliant enamels on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 16 inches.

843—ENAMELLED LANTERN

Hexagonal shape, of pierced design, with cylindrical base and neck. On the four sides are inserted panels of intaglio glass, with designs of

quails and millet in lacquers and gilding. The corners are panelled with decorated opaque glass. Prevailing enamels are green and turquoise blue. Ch'ien-lung period (1736-1795). Has carved cover and stand.

Height, 18½ inches; diameter, 7 inches.

844—SACRIFICIAL TEMPLE WINE VESSEL

Globular shape on tripod. Handle and spout of dragon design on gilt bronze, and the cover surmounted by an ornament of gilt bronze in form of a lotus bud. The decoration consists chiefly of *t'ao t'ish* heads and archaic scrolls in tones of yellow, lapis-blue and brown; on a pale green ground. Nineteenth Century.

Height, 17 inches.

845—ENAMEL AND GILT BRONZE GROUP

A figure of a Sacred Ox in black and white enamel, with gilt horns, tail and hoofs. Seated on his back is Hau Hsiang Tzu, one of the immortal genii, who is playing upon a flute. The saddle cloth is of brocaded design. K'ang-hsi period (1662-1722).

Height, 17 inches.

846—LARGE OVIFORM VASE

With tubular neck and spreading base. Decoration, a brocaded pattern and various borders; four large panels of the flowers of the four seasons, and four small panels containing peonies and Buddha's hand fruit, all on a blue ground in enamels of various colors. Ch'ien-lung period (1736-1795).

Height, 18 inches.

847—LARGE BOTTLE-SHAPED VASE

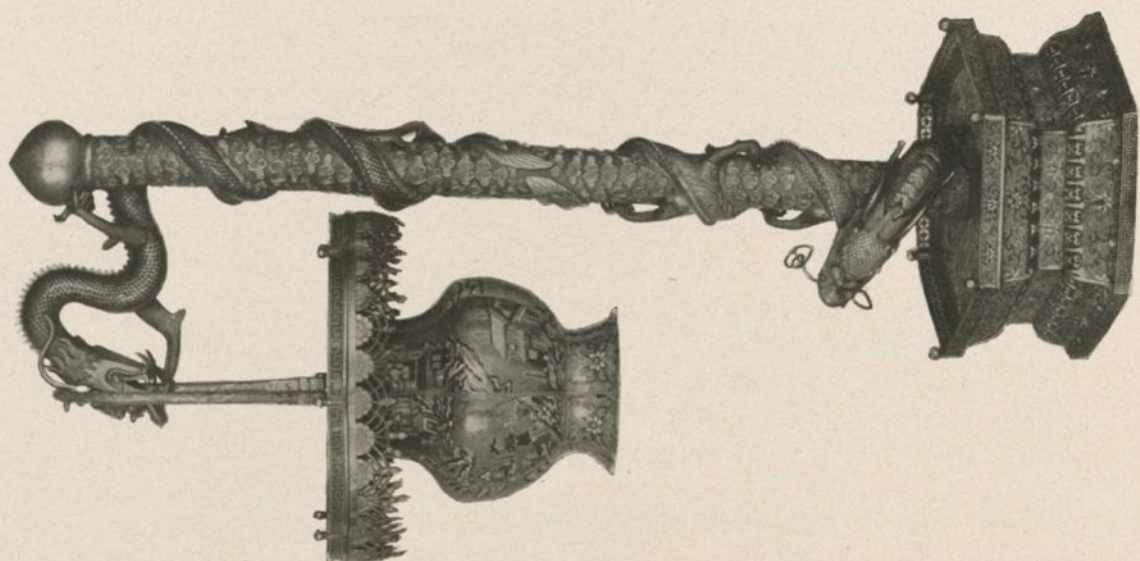
Globular body, with tall tubular neck. Decoration of hydrangea, tree peonies, magnolia in bloom, bamboo and rocks in enamels of low tones on a turquoise-blue ground. Around the shoulder a border showing the eight attributes of the immortal genii and encircling the neck palmettes and archaic scrolls. K'ang-hsi period (1662-1722).

Height, 18½ inches.

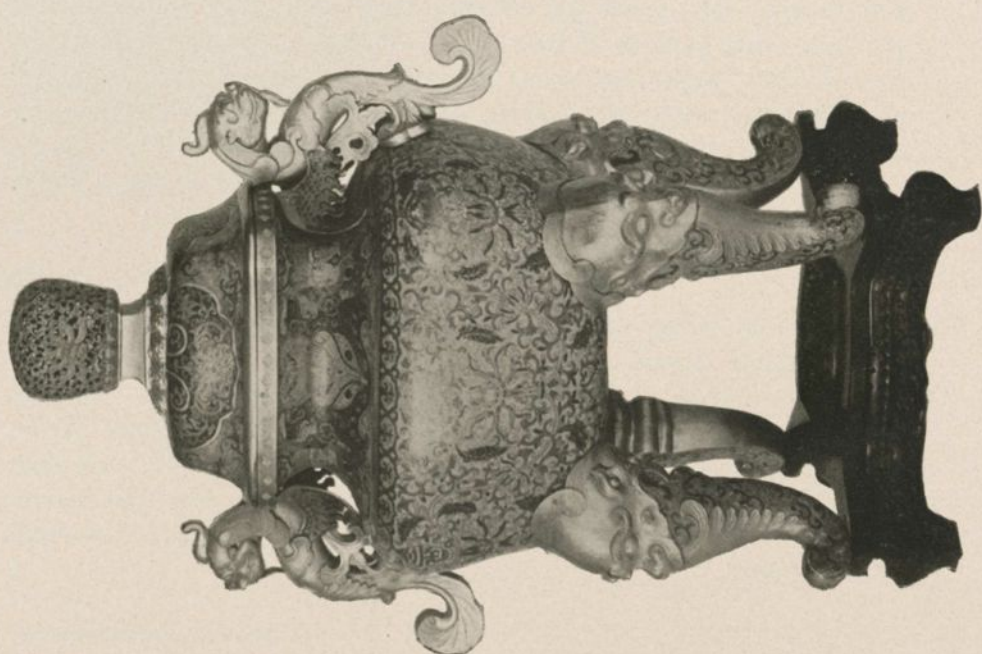
848—MING VASE

Quadrilateral oviform, on a square gilt and enamel base. Enamelled turquoise-blue ground, with archaic scrolls, ogre heads, wave patterns and dragons in red, lapis-blue, green, yellow and white enamels. *Mark: Ta Ming Ching T'ai nien chih* (1450-1456).

Height, 18½ inches.



880



884

849—UNIQUE TRIPOD INCENSE BURNER

Circular shape, on tall supports and with two scroll handles. Decorated in various low-tone enamels, with a scene representing the Taoist paradise. The figures of the immortals and their attendants are in relief in carved jade. The cover has a band of openwork incrustated with jades and agates, and is surmounted by a large gilt ornament in the design of dragon with cloud forms. K'ang-hsi period (1662-1722).

Illustrated

Height, 19 inches.

850—BUDDHISTIC MING ALTAR PIECE

A sacred elephant, with a vase on its back. The body is black, spotted with gold; the large ears white, the saddle and saddle cloth adorned with bats and other emblems in enamels of various colors on turquoise-blue ground; the vase has a gilt bronze lip and a floral decoration in enamels of various colors. Elaborately carved stand. Chia Ch'ing period (1796-1820).

Height, 13½ inches; height of stand, 7½ inches.

851—INCENSE JAR

Short neck, with two gilt dragon scroll and loose ring handles, and supported by figures of a gilt goat and two gilt rams. The type of this specimen recalls Ming porcelain vases and it is from them that the gilt tassels hanging from the shoulder bands are copied. The decoration consists of water plants, with herons and other water fowl in enamels of various colors upon a black ground, which is covered with a fret design in fine wires. Ch'ien-lung period (1736-1795).

Height, 14 inches.

852—CLOISONNÉ ENAMEL TALL EWER

It is of cylindrical shape, with tiara-fronted top and is divided transversely into three sections, with a gilt dragon-shaped handle. It is decorated with five-clawed dragons pursuing the jewel of omnipotence amidst cloud forms and fire emblems. The enamels are red, yellow, dark blue, aubergine and dark green on a turquoise-green ground. These vessels were used for iced fruit syrups. Lacquered stand inlaid with Mother o' Pearl. K'ang-hsi period (1662-1722).

Illustrated

Height, 24 inches.

853—QUADRILATERAL VASE

With trumpet-shaped neck. Decorated on each side with household utensils and objects of art in low tones of red, blue, yellow and brown,



on a turquoise-blue ground. Marked with wires to resemble cracking ice. *Mark: Ching T'ai nien chih*, probably apocryphal, the piece being either of a later Ming period, or the early K'ang-hsi period (1662-1722).

Height, 21½ inches.

854—QUADRILATERAL INCENSE BURNER

On four tall feet of archaic scroll design, with two loop handles and pierced cover with jade dragon finial. The body with eight vertical dentilated ridges adorned with Greek fret. The decoration of archaic character consists of ogre eyes, bats and cloud scrolls in enamels and jade inlays. Carved stand. K'ang-hsi period (1662-1722).

Illustrated

Height, 18½ inches.



856

855—LARGE GILT AND ENAMEL INCENSE BURNER

With vertical dentilated ridges; four monster-head feet and openwork cover with bold lion ornament. The decoration consists mainly of ogre heads and floral motives in brilliant colors of enamel on a turquoise-blue ground. Mounted on a champlévé stand. Ch'ien-lung period (1736-1795).

Illustrated

Height, 20¾ inches.

856—LARGE VASE

Quadrilateral body, with chamfered edges; handles in form of rectangular scrolls. Decoration of the Indian lotus and leaf and archaic scrolls in lapis-blue, red, white and other enamels on a turquoise-blue and pale green ground. Carved stand.

Illustrated

Height, 19 inches.

857—MING VASE

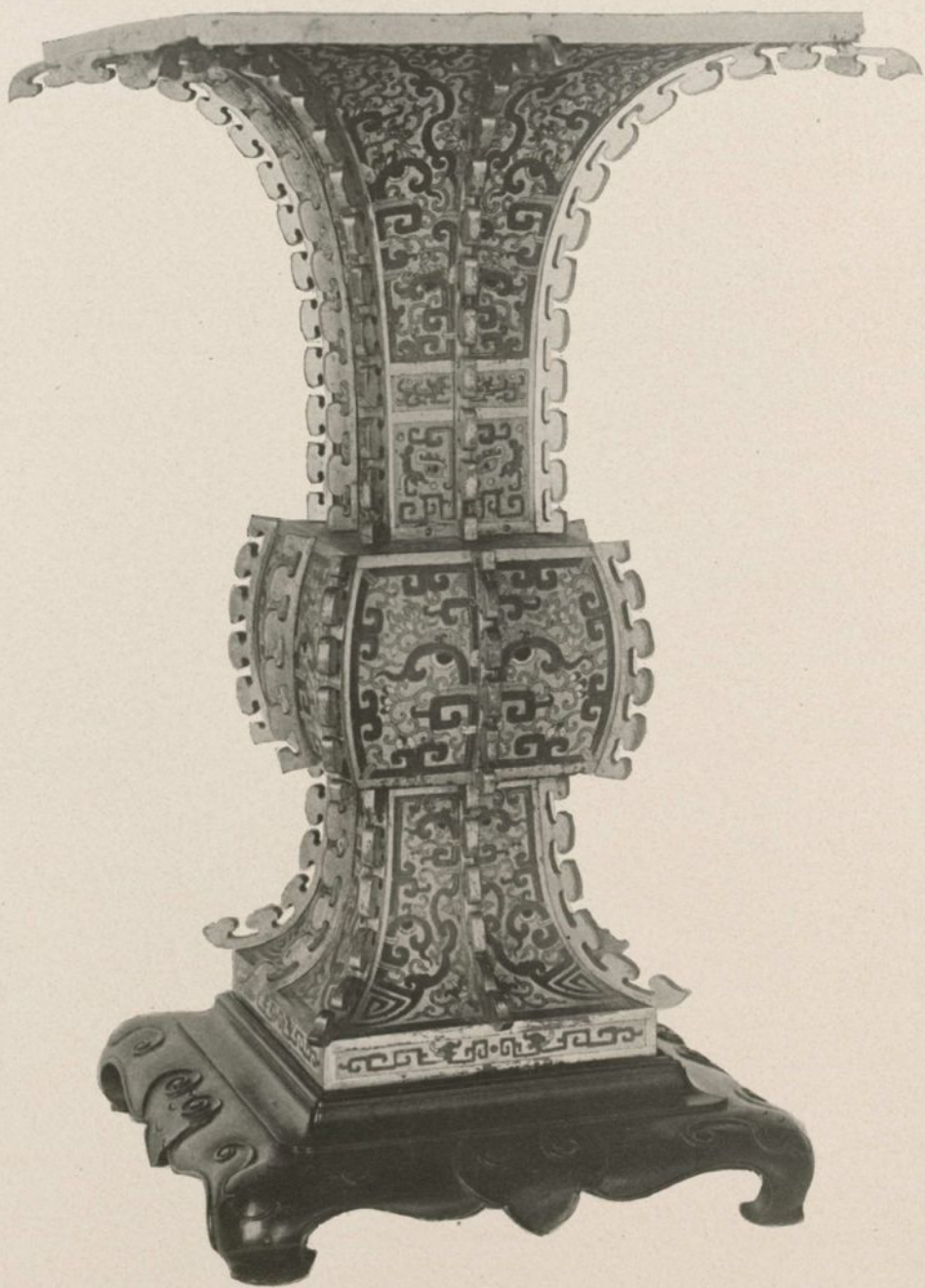
Pear-shaped, with spreading base. Two lion-head and loose ring handles on shoulder. The vase is divided by floriated bands into five horizontal sections filled with Indian lotus and scrolls in enamels of varied colors on a pale turquoise-blue ground.

Height, 17 inches.

858—LARGE TRIPOD INCENSE BURNER

Globular body, with two archaic bird-shaped handles and supported by three gilt monster-heads. Decorated with emblems of happiness and longevity (bats and *Shou* characters), Indian lotus and foliated conventional designs in enamels of various colors on a turquoise-blue ground. The cover with openwork panel and surmounted by a lotus bud ornament. Ch'ien-lung period (1736-1795).

Height, 20 inches.



859—LARGE BOTTLE-SHAPE VASE

With lotus-pod handle on neck. Body shaped as a lotus calyx, the bulbous neck terminating in the form of a lotus bud. The decoration consists of fishes, seaweed, Indian lotus and leaf scrolls in enamels of various colors, lapis-blue and red predominating, on a turquoise-blue ground. Around the shoulder are six gilt panels in the design of lotus pods. Carved stand. Chia Ching period (1522-1566).

Illustrated

Height, 19½ inches.

860—LARGE TRIPOD INCENSE BURNER

Semi-globular shape, with two bold scroll handles and supported by monster-heads. The cover with *ju-i* shaped openwork panels surmounted by a sacred elephant carrying a vase on its back. Floral decoration with the Indian lotus, scrolls of conventional design in lapis-blue, red and other enamels on a turquoise-blue ground. Border of palmettes and ogre heads. Ch'ien-lung period (1736-1795).

Height, 17 inches.

861—LARGE INCENSE BURNER

Hexagonal jar-shape, with two gilt dragon handles and monster-head feet. The cover with openwork gilt panels and finial. Decorated with conventional floral motives framed by archaic fret pattern in lapis-blue on a turquoise-blue ground. Beautifully carved stand. Ch'ien-lung period (1736-1795).

Height, 21 inches.

862—LARGE VASE

Hexagonal, with spreading neck and base. Each side has a panel decoration of conventional Indian lotus and leaf scroll within borders of archaic dragon design. Around the shoulder is a band of sceptre-head scrolls. All in typical enamels of the period. Ch'ien-lung period (1736-1795).

Height, 14 inches.

863—LARGE INCENSE BURNER

Quadrilateral shape, with bold scroll handles and feet, and dentilated corners. The cover surmounted by a gilt lion with brocaded ball. Decoration of archaic scrolls and floral designs in enamels of brilliant colors on a turquoise-blue ground. Nineteenth Century.

Height, 23 inches.

864—LARGE TRIPOD INCENSE BURNER

Globular shape, on monster-head feet. Yellow bronze cover, with openwork band having a design of dragons and *Shou* characters, two floral



859

cloisonné borders and a monster as finial. The rather indistinct decoration shows dragons, ancient script characters and a border with a design of waves and three peaked rocks rising from the sea. The enamels are of low tones on a turquoise-blue ground. Tall, beautifully carved stand. Late Ming (?).

Height, 16½ inches.

865—TRIPOD INCENSE BURNER

With two boldly modelled bronze handles in design of archaic dragons mounted on elephant heads; feet of yellow bronze, with trappings studded with semi-precious stones. Decorated with panels of carved cinnabar lacquer on a floriated ground, which shows the influence of an European design, and executed in enamels of various colors on a turquoise-blue ground. Elaborately carved wood, openwork cover studded with jade Taoist personages and animals. Carved stand, dragon shape. Ch'ien-lung period (1736-1795).

Illustrated

Height, 20 inches.

866—LARGE BEAKER-SHAPED VASE

With bold flaring mouth. Vertical dentilated gilt ridges which project at mouth and base. Decoration of floriated ornament, archaic scrolls and palmettes copied from archaic bronzes, and executed in typical enamels of the Ming period. Carved stand. K'ang-hsi period (1662-1722).

Height, 21 inches.

867—LARGE MING VASE

Bulging body, slightly spreading mouth and base, with two ogre-head and loose ring handles on shoulder. Body divided by floriated bands into five horizontal sections filled with large flowers of the Indian lotus and leaf scrolls in red, lapis-blue, green, white and brown enamels on a turquoise-blue ground. Carved stand.

Height, 19 inches.

868—LARGE TRIPOD INCENSE BURNER

Globular body, with curved dragon feet and gilt dragon handles. The cover is surmounted by a large perforated, floriated top of gilt copper. A Greek fret band is incised on the brocaded gilt rim. Turquoise-blue ground, with Indian lotus, leaf scrolls, the Buddhist emblems "of happy augury" and border designs in enamels of various colors. Carved stand. Ch'ien-lung period (1736-1795).

Height, 22 inches.



869—LARGE TRIPOD INCENSE BURNER

Modelled after an ancient bronze design. Semi-globular shape, on tall feet, with two rectangular loop handles and openwork gilt panels of sceptre-head shape, and filled with lotus scrolls, the finial with dragon and cloud forms. Enamelled in turquoise-blue and decorated with archaic scrolls, bat symbols and lotus flowers in red, dark green and other enamels. Encircling the body is a row of large bosses in gilt brass. Elaborately carved stand. *Illustrated*

Height, 20 inches; diameter, 14 $\frac{3}{4}$ inches.

870—PAIR GARDEN SEATS

Temple-drum shape, with lion-head and loose ring handles, and two rows of bosses. Decoration of flying phoenixes and the flowers of the four seasons in enamels of harmonious colors on a turquoise-blue ground. The top panel decorated with lions sporting with the brocaded ball, and Buddhistic symbols in low tones of enamels. K'ang-hsi period (1662-1722).

Height, 15 inches.

871—LARGE BOTTLE-SHAPED VASE

Covered with a design of arabesques, symbols and archaic scrolls, and several borders in enamels of very vivid colors on a turquoise-blue ground. Carved stand. Late Ch'ien-lung period (1736-1795).

Height, 21 inches.

872—LARGE MING VASE

Pear-shaped, with spreading mouth and base; two bronze lion-head and loose ring handles on shoulder. The decoration around the body consists of dragons pursuing the pearl of omnipotence, cloud forms, fire emblems and wave designs in red, lapis-blue, yellow and other enamels on a turquoise-blue ground. Around the shoulder is a broad band of grape-vine pattern, and encircling the neck and base are large flowers of the sacred lotus and leafy scrolls. Carved stand.

Height, 20 inches.

873—ELABORATE TEMPLE SHRINE

At the corners of the slightly spreading quadrangular base rise four dragon pillars, supporting an elaborately decorated domed roof, from the corners of which extend scrolls supporting bells. The ornamentation consists of dragons, sacred flowers and scrolls, in gilt metal work, champlevé and cloisonné enamels, and a gilt bronze seated figure of Buddha, which is incrustated with semi-precious stones and has a halo of flame design. Ch'ien-lung period (1736-1795).

Height, 26 inches.



869



874

874—LARGE VASE

Globular body, trumpet mouth and spreading base. Two bold gilt-bronze elephant-head handles on neck. Decoration of rich brocaded pattern in red, turquoise-green, yellow and other enamels. Around the shoulder and base is a band of sceptre-head scrolls in high relief, within which are lotus scrolls and encircling the neck and foot are bands of palmettes and archaic scrolls on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Illustrated

Height, 21 inches.

875—TWO DOVE-SHAPED ALTAR WINE VESSELS ON WHEELS

Of cloisonné enamel and fashioned after the bronze vessels, called *chiu ch'e tsun*, of the Han dynasty (B.C. 202, A.D. 220), intended to be passed around during the ritual. The bird has its tail curved downward, and on its back is a trumpet mouth vase. Besides the suggestions of feathers, the decoration in enamel colors and archaic scrolls of the K'ang-hsi period consists of various ornaments copied from ancient bronzes, such as monster-heads, which are displayed on the breast of the dove as well as on the vase.

Illustrated

Height, 22 inches.

876—LARGE MING VASE

Pear-shaped, with spreading mouth and base. Two gilt lion-head and loose ring handles on shoulder. Decorated with floriated bands dividing the vase into five horizontal sections filled with Indian lotus and leaf scrolls in enamels of brilliant colors, red, green, lapis-blue and white prevailing, on a turquoise-blue ground.

Height, 21 inches.

877—LARGE VASE

Oviform body, with spreading neck and base. On the shoulder are three bronze doves and around the neck, base and foot are rows of bronze bosses. Decorated with ogre heads, palmated borders and archaic scrolls in low tones of enamels on a turquoise-blue ground.

Illustrated

Height, 22½ inches; diameter, 23½ inches.

878—MING INCENSE BURNER

A monster lion in gilt bronze and cloisonné enamel; the prevailing color is dark green. Eyebrows, ears, feet, broad tail and fire emblems, which envelop the body, are finished in gilding.

Height, 17½ inches.



879—LARGE BEAKER-SHAPED VASE

With bold flaring mouth and four vertical dentilated gilt metal ridges. Decorated with a bold design of conventional lotus and leaf scrolls in red, white, yellow, green and lapis-blue enamels on a turquoise-blue ground. K'ang-hsi period (1662-1722).

Height, 25 inches.

880—ELABORATE HANGING FLOWER BASKET AND STAND

From the centre of a hexagonal base rises a tall gilt and enamel pillar of cloud-form design, surmounted by a sacred pearl and entwined by a five-clawed bronze dragon, partly gilt, whose forebody projects horizontally. The flower basket hangs from the dragon's mouth; the latter and the base are decorated with landscape, river views, flowers and butterflies in enamels of various colors on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Illustrated

Height, 36 inches.

881—TWIN VASES OR ARROW STANDS

Two tall hexagonal vases standing side by side are joined by two chased gilt bronze ornaments, one in the shape of a lion, with a grotesque eagle perched upon its head; the other, which is shown on the reverse, in the shape of a fire dragon, the emblems of the powers and strength of the sky and earth and the air. The vases are enamelled in green and decorated with cloisonné flowers, leaves and a lattice pattern executed in low tones of enamel. This rare specimen follows the model of the earliest bronze arrow stands which were presented as rewards to warriors of distinction. Carved stand. Ming.

Illustrated

Height, 25 inches.

882—LARGE TRIPOD INCENSE BURNER

Globular-shaped body, resting on gilt monster heads, and with two bold scroll handles. The cover has three perforated gilt panels of dragon-scroll design, and is surmounted by a gilt bronze ornament of openwork leaf pattern. The body is covered with a conventional lotus design amid leafy scrolls. Around the shoulder is a sceptre-head border and on the handles a Greek fret and archaic scroll pattern, and the entire ornamentation is in vivid enamels on a light turquoise-blue ground. Beautiful stand with dragons inlaid in silver wires. Ch'ien-lung period (1736-1795).

Height, 26½ inches.

883—LARGE BOTTLE-SHAPED VASE

Of cloisonné enamel and gilt bronze. Globular body, with tall cylindrical neck, on which there are three tubular handles. It is enamelled

in turquoise-blue and decorated with archaic dragons, birds, floral scrolls and Buddhist symbols in lapis-blue, red, yellow, white and green enamels. On the shoulder are three ram-head and loose ring handles, the neck is ornamented in relief with three gilt bronze dragons which support an openwork cloud-form design at the mouth. On the body are three dentilated vertical ridges, and the base is elaborately wrought in bronze and gilt in a design of monster heads and dragons. K'ang-hsi period (1662-1722).

Height, 27½ inches.

884—VERY LARGE INCENSE BURNER

Quadrilateral form, on tall feet of gilt bronze in designs of monster-heads. Two gilt metal handles formed by the winged dragon *Ying Lung*; a cloisonné cover surmounted by a tall perforated gilt copper top of floriated design. The decoration of this imposing vessel consists chiefly of conventional floral motives, emblems and monster-heads in enamels of the period. Carved stand. Ch'ien-lung period (1736-1795).

Illustrated

Height, 27½ inches.

885—PAIR OF LARGE MYTHOLOGICAL LIONS

With ram horns and bushy tails. Enamelled in green, blue, red, yellow and white gilt feet. Carved stand. Ming.

Height, 19 inches.

886—TALL QUADRILATERAL VASE

With bold flaring mouth and slightly spreading base, with vertical dentilated ridges. The decoration, which is in various enamel colors on a turquoise-blue ground, consists of archaic scrolls, ogre heads, palmettes and floriated patterns. *Mark: Ching T'ai nien chih.*

Height, 24½ inches.

887—TALL QUADRILATERAL BEAKER-SHAPED VASE

Fashioned after an ancient bronze. Has vertical dentilated ridges on edges, and is enamelled with hieratic designs in bright colors on a turquoise-blue ground. Carved stand. Ch'ien-lung period (1736-1795).

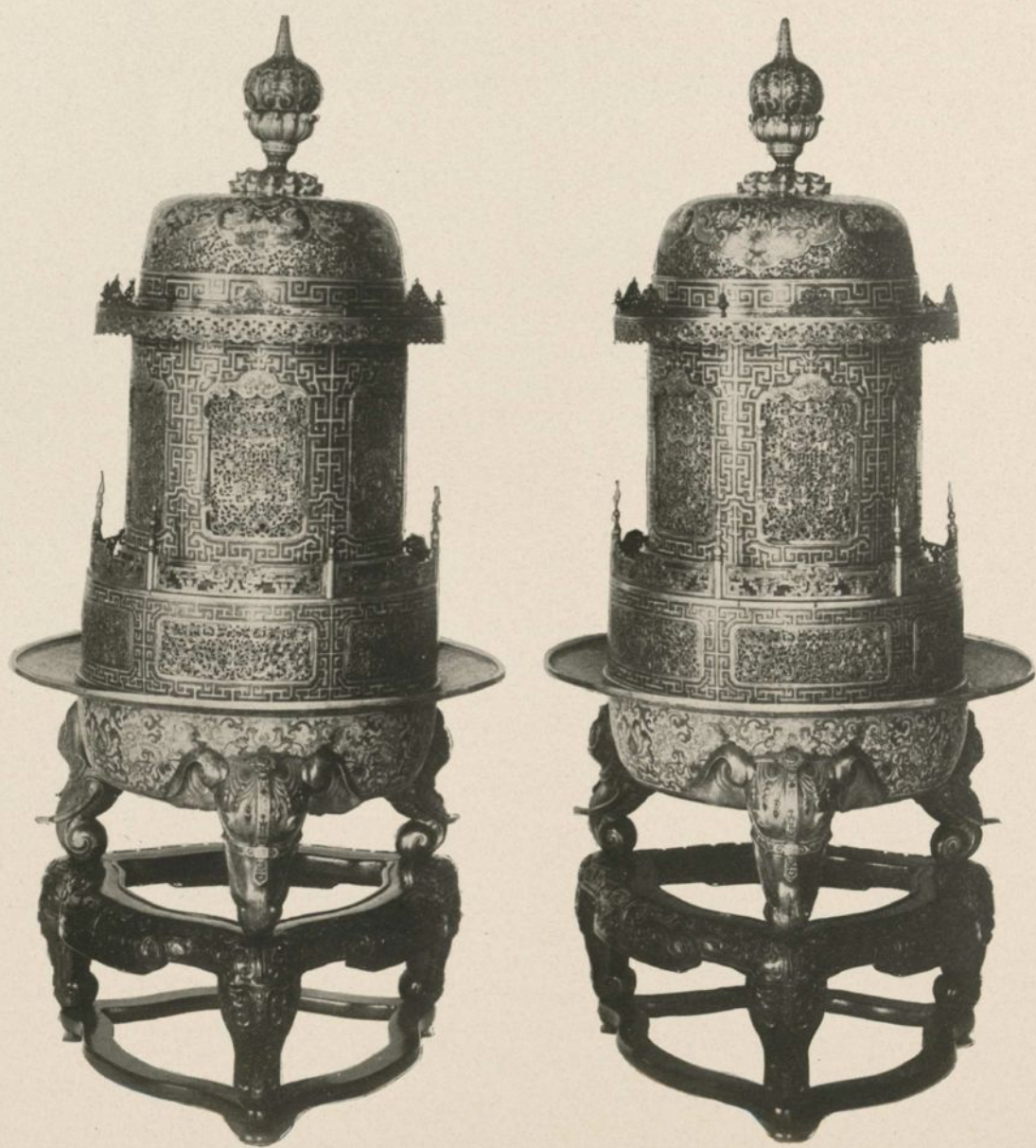
Height, 13½ inches.

888—IMPOSING QUADRANGULAR VASE

Of ancient bronze design, buttressed with eight gilt bronze, vertical, dentilated ribs. The decoration is mainly hieratic, the prevailing colors are intense cobalt blue, a deep coral-red, green, pink, yellow and white, displayed upon a soft background of turquoise tint. Carved stand. Ming.

Illustrated

Height, 25 inches.



889—GRAND PEAR-SHAPED VASE

With spreading mouth and base. It is enamelled with blue, red, white and other colors in a design of cloud forms, over which is an elaborate relief decoration in gilt bronze of imperial dragons pursuing the pearl of omnipotence. Carved stand. Ch'ien-lung period (1736-1795).

Illustrated

Height, 29 inches.

890—LARGE CLOISONNÉ ENAMEL SACRIFICIAL BOWL

Circular shape, with broad rim and tripod support of gilt bronze monster-heads. Decorated on inside in the centre by a pavilion landscape, with female genii riding upon clouds, and on the rim by panels containing flowers, the spaces between being filled with a brocaded pattern; the outside decoration consists of conventionalized Indian lotus and scrolls. All in red, green, dark blue, yellow and white enamels on turquoise-blue ground. K'ang-hsi period (1662-1722).

Height, 8¼ inches; diameter, 21 inches.

891—LARGE TRIPOD CENSER

With cover, cloisonné enamel and gilt copper. The body divided into vertical panels, the lines of which are carried out in a spreading rim with scalloped edge. Elaborate openwork metal cover of floriated design, surmounted by a lotus ornament and Buddhistic symbols. Decorated with emblems, symbolical bats and other designs in enamels of low tones on a turquoise-blue ground. Carved stand. K'ang-hsi period (1662-1722).

Illustrated

Height, 20 inches; diameter, 22 inches.

892—LARGE FIRE BOWL

Semi-globular shape, supported by three gilt bronze figures. Two gilt bat-shaped handles on shoulder. The outer surface is profusely enamelled with bold dragons clutching *Shou* characters, cloud forms, fire emblems, lotus scrolls and wave patterns, the prevailing colors being yellow, red, turquoise and lapis-blue. Carved stand.

Illustrated

Height, 14½ inches; diameter, 23 inches.

893—PAIR GRAND TEMPLE LANTERNS OR CENSERS

Chiseled gilt bronze and cloisonné enamel. Cylindrical, with dome tops and bold elephant-head feet. The bases topped with a balustrade cresting, an outside barrier to the temple. The decoration consists of archaic forms, the conventional lotus, emblems and sceptre heads in

enamels of varied colors on turquoise-blue ground. Gilt bronze openwork panels are set in openings of the cover, body and base, those of the body being window-shaped. Have carved stands. Early Ch'ien-lung period (1736-1795).

Illustrated *Height, 43 inches.*
Diameter of top, 16¾ inches.
Greater diameter of base, 17 inches.
Height of stands, 9 inches.

894—LARGE TEMPLE INCENSE BURNER

Of quadrilateral pyramidal shape, made in two sections, the upper section being in openwork of scroll design. Lion cover; four low feet. Decoration of floral motives, executed in the vivid enamels of the period on turquoise-blue ground. The whole resting upon four scroll feet and the cover surmounted by a large gilt bronze lion. The entire outer surface is covered with a turquoise-blue enamel, over which is a cloisonné decoration of floral motive, Buddhistic symbols and archaic dragon scrolls executed in lapis-blue, red, green, white and pink enamels. The edges are finished in gilding, and the corners ornamented with vertical dentilated ridges. Ch'ien-lung period (1736-1795).

Illustrated *Height, 32 inches.*

895—MAMMOTH PALACE PLAQUE

Circular. Profusely decorated in enamels of brilliant tones, red, lapis-blue and green predominating, with a garden and pavilions where Chinese scholars and dignitaries have assembled and engaged in games and other pursuits of pleasure. This imposing specimen has the rich colors which mark the porcelain of the era. Has black wood frame. K'ang-hsi period (1662-1722).

Illustrated

896—PAIR LARGE SEATED FIGURES

An empress and a princess. They are seated on garden seats which have oval perforations and a scroll decoration on turquoise-blue ground, with borders of large beads in red and white. The faces and hands of the figures are gilt. Both are clad in richly embroidered robes, artistically executed with enamels of many colors, those of the empress on a chocolate-color ground and those of the princess on a turquoise-blue and imperial yellow ground. These very important pieces undoubtedly represent the empress of Ch'ien-lung and a princess of her royal household. Mounted on tall stands of carved wood which are lacquered and gilt.

Illustrated

Height of figures, 37 inches; height of stand, 33 inches.





902

900

903

902

CHAMPLEVÉ AND OTHER ENAMELS

897—WATER VESSEL

In form of a bear. The body is mottled yellow and sprinkled with white spots and black streaks; the eyes are green; the throat, breast and belly are in red, white and rose-color enamels. Fire enamels are in relief and gilt. Carved stand. Ch'ien-lung period (1736-1795).

Height, 3½ inches.

898—SHRINE ORNAMENT

A sacred elephant carrying on his back a gourd-shape vase, which supports a small round tray. This elephant (*Hsiang t'o pas ping*), one of the sacred animals figuring on the Buddhist altar, is pinkish white; the brocaded saddle cloth has a dragon design, and the harness is hung with tasselled strings of jewels. The vase and tray are enameled in floral designs on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 9 inches.

899—CHAMPLEVÉ TRIPOD INCENSE BURNER

Rectangular loop handles; pierced cover and top in shape of the sacred elephant carrying a precious vase (*Hsiang t'o pas ping*); elephant-head feet. Richly inlaid with multi-colored enamels simulating jewels.

The body and the outer border of the cover are decorated with scrolls and Indian lotus executed in relief and gilt upon a ground filled in with turquoise-blue enamel. The engraved mark underneath the foot reads: *Ta Ming Ching T'ai nien chih*.

Height, 5 inches.

900—CHAMPLEVÉ BALUSTER-SHAPED VASE

On permanent gilt stand. Repoussé gilt and enamelled in colors; the embellishment consists of *Shou* characters, bats and other Buddhistic symbols, flowers of the sacred lotus and borders of leaf patterns and sceptre-heads. Ch'ien-lung period (1736-1795).

Illustrated

Height, 10 inches.

901—GILT BRONZE AND ENAMEL TRIPOD INCENSE BURNER

Cover surmounted by a monster-head; two handles in the shape of human figures with dragon heads. Decoration of floral scrolls in high relief, with four floriated panels in enamels. *Mark: Ch'ien-lung nien chih* (made in the reign of Ch'ien-lung). Ch'ien-lung period (1736-1795).

Height, 10 inches.

902—PAIR CHAMPLEVÉ ALTAR CANDLESTICKS

Repoussé gilt of lotus flower design, filled in with turquoise-blue enamel imitation of semi-precious stones, and pink coral. Ch'ien-lung period (1736-1795).

Illustrated

Height, 13 inches.

903—REPOUSSÉ GILT AND CHAMPLEVÉ INCENSE BURNER

Globular shape, with two sceptre handles and tripod of monster-heads. The decoration of archaic ornaments with *Shou* characters and leaf scrolls is filled in with enamels to resemble lapis-lazuli and turquoise. The cover is surmounted by a gilt bronze lion and a brocaded ball. Ch'ien-lung period (1736-1795).

Illustrated

Height, 11 inches.

904—REPOUSSÉ GILT AND CHAMPLEVÉ JARDINIÈRE

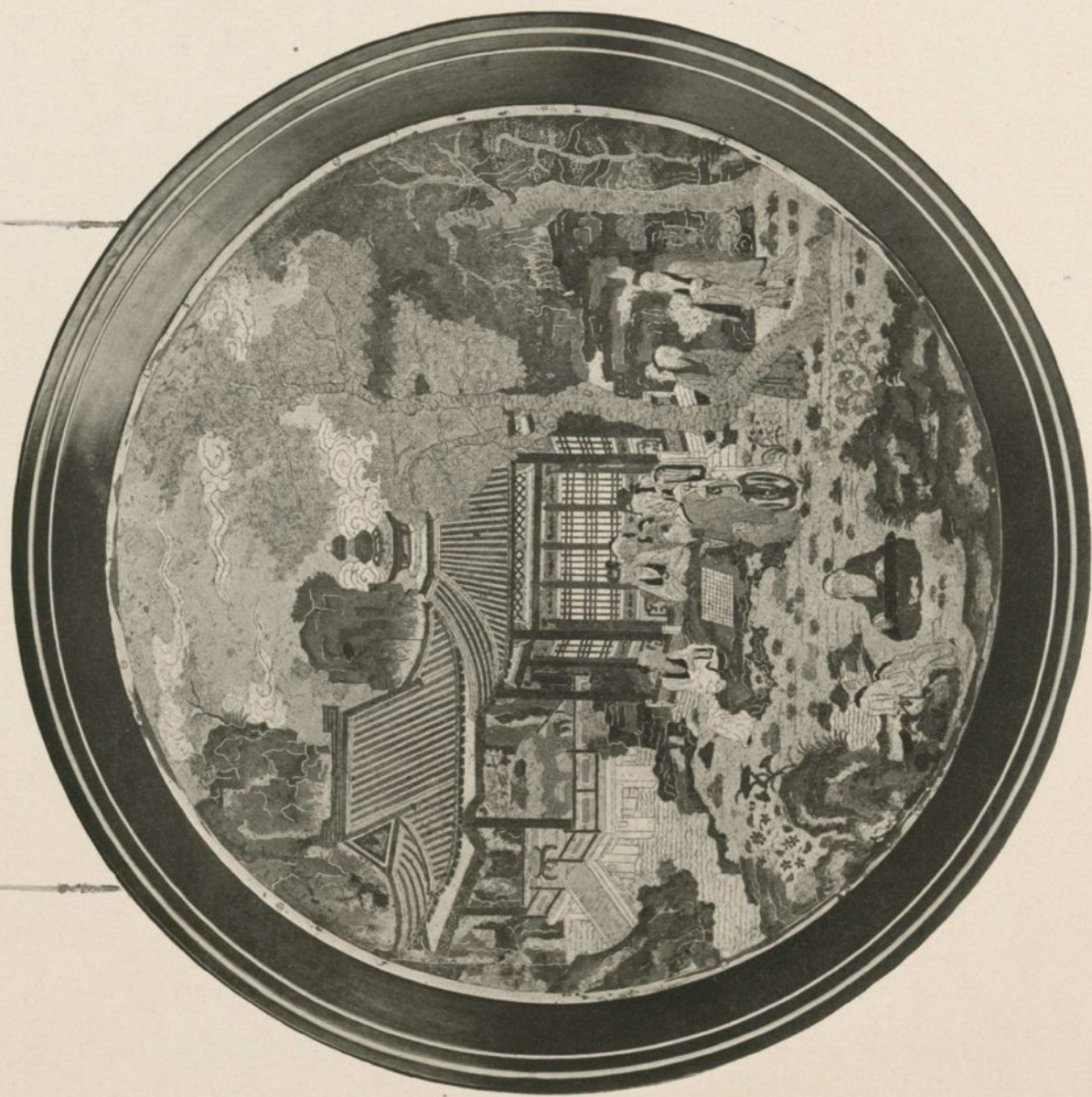
Flower shape, with rim of sceptre-head design. Decoration of ogre heads surrounded by archaic scrolls executed in coral, mother of pearl, turquoise and lapis-blue enamels. Ch'ien-lung period (1736-1795).

Height, 5½ inches; diameter, 10 inches.

905—REPOUSSÉ GILT AND CHAMPLEVÉ JARDINIÈRE

Hexagonal flower-shape. Decoration of leaf scrolls and sacred flowers in enamels of turquoise-blue, pink, lapis-blue and white. Ch'ien-lung period (1736-1795).

Height, 4½ inches; diameter, 10 inches.



906—UNUSUAL SHRINE GARNITURE

Consisting of a tripod incense burner and two trumpet-shaped vases of repoussé gilt bronze, ornamented with archaic designs, with red and green enamel applied underneath glass insertions to resemble jade and red agate.

Incense burner, height, 12½ inches; vases, height, 10¼ inches.

907—REPOUSSÉ GILT AND CHAMPLEVÉ INCENSE BURNER

Globular, lobed-shaped, with sceptre scroll handles and monster-head tripod. Decorated with flowers of the sacred lotus and leaf scrolls filled in with turquoise-blue, lapis and other enamels, and imitation semi-precious stones. Ch'ien-lung period (1736-1795).

Height, 16 inches.

908—PAIR GILT AND CHAMPLEVÉ ALTAR PIECES

Sacred elephants (*Hsiang t'o pas p'ing*), carrying on their backs vases which are filled with sprays of flowers in coral and jade, and symbolical devices in gilt and enamels. The vases, saddle cloth and trappings are decorated with floral motives and filled in with various enamels and semi-precious stones. Mounted on carved stands, which are ornamented with rails, mouldings of carved jade and gilt bronze.

Height, 13½ inches.

909—GILT AND ENAMEL INCENSE BURNER

Fashioned in shape of a grotesque monster. The traditional "monster urn" of the Chinese antiquary. It is of gilt bronze, with details worked in relief and filled in with colored enamels. Hinged cover on the back of the animal. In the decoration the cloisonnés being sparsely applied, it is the tone of the gilt bronze body which prevails. While this vessel is of very archaic aspect, the colors of the cloisonnés prove that it cannot be dated further back than the Ch'ien-lung period. Carved stand with lotus-shaped front feet. Ch'ien-lung period (1736-1795).

Illustrated

Height, 12 inches.

JAPANESE AND CHINESE BRONZES

910—OFFICIAL BRONZE SEAL

In design of a rock with prunus tree in openwork. Signed by Sekisai. Seventeenth Century.

Height, 3¼ inches.

911—PAIR JAPANESE BRONZE VASES

Pear-shaped body, with bulbous mouth. On the body figures in a landscape with a flowering tree (in one Fujiyama is shown) and with ornamental bands and inlays of silver and other metals. Signed by Mune-yoshi. Nineteenth Century.

Height, 6¼ inches.

912—JAPANESE BRONZE INCENSE BURNER

Oviform, with two monster-head handles; slightly perforated domed cover, with a dog Foo standing on his front legs forming the finial. Decoration consists of dragons and cloud forms and ornamental bands in relief. Signed: *Somin*. Early Eighteenth Century.

Height, 8 inches.

913—OLD CHINESE BRONZE CENSER

Bowl shape, with dragon handles and parcel-gilt.

Height, 3⅓ inches; diameter, 4½ inches.

914—OLD CHINESE BRONZE TRIPOD INCENSE BURNER

Fashioned after an ancient specimen. Dome-shape cover, with open flaring finial; curved monster handles. Decorated on body and cover with fret bands and panels of geometrical ornaments with medallions in silver wires and gilding.

Height, 6 inches.

915—MING BRONZE TRIPOD INCENSE BURNER

Semi-globular, with vertical dentilated ridges and rectangular loop top-handles. The body, handles and rings around the cylindrical legs are decorated with archaic ornaments and ogre heads in gold and silver inlay. Wood cover partly openwork, with jade finial.

Height, 7⅝ inches.

916—MING BRONZE INCENSE BURNER

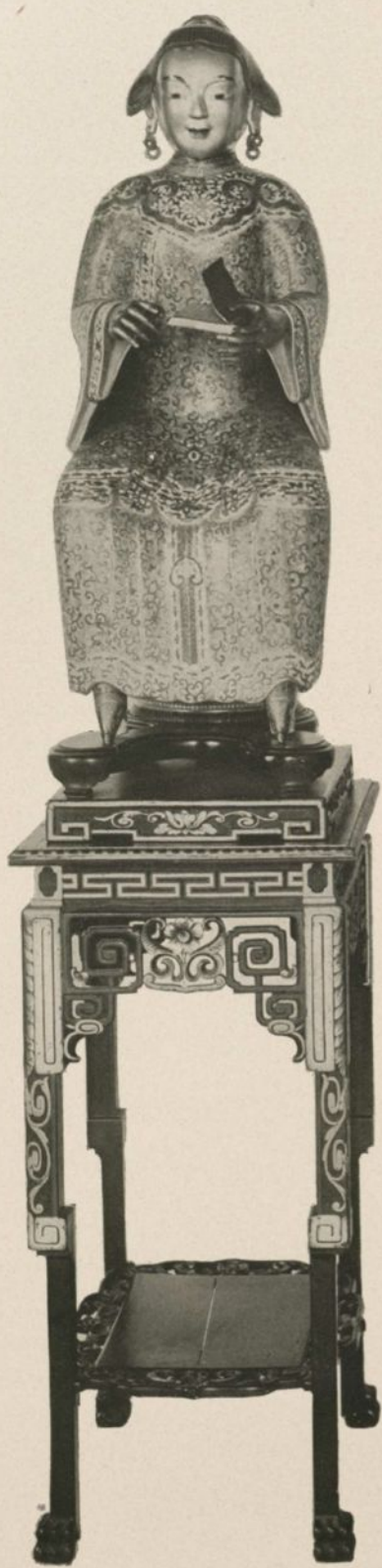
Bowl form, with monster-shape curved handles with pendant. The decoration consists of ogre-head and scroll motives inlaid in gold and silver on a fret ground. There are traces of incrustation.

Height, 5½ inches.

917—JAPANESE BRONZE INCENSE BURNER

Globular, with five double loose-ring handles, and on five slender feet; openwork copper bronze cover. Body decorated with five panels, each composed of two conventionalized dragons in relief casting, forming frames; the entire body and the feet and handles are covered with a closely woven scroll and geometrical pattern. Signed by *Seimin Dai Nippon Bunsei nen Seimin iru* (1817).

Height, 17½ inches.



918—JAPANESE BRONZE OKIMONO

In the shape of a goose; the head turned back and upwards with open beak. Chased feathers, feet and legs; Signed by Yukiyasu. Early Nineteenth Century. Carved stand.

Height, 8 inches.

919—OLD JAPANESE IRON CENSER

Tall oviform, with swinging handle. Bronze cover pierced with open-work vertical band and curling dragon for finial. Mid-band on body with archaic ornamentation in low relief, having gold and silver overlays, from which extend incised palmettes. Signed by Teiko. Early Eighteenth Century.

Height, 12 $\frac{7}{8}$ inches.

920—OLD CHINESE BRONZE INCENSE BURNER

In shape of a horse. Coated with gesso and painted. Saddle and saddle-cloth with scrolled ornamentation. Carved stand.

Height, 7 inches.

921—MING BRONZE SACRIFICIAL WINE VESSEL

Archaic duck shape. Red, brown and green patina. The bow handle has the forebody of a small four-legged animal at each joint; the neck and beak of the bird form the spout. On the back and neck of the bird and on the neck of the vase are bands with raised rosettes and beaded borders. Carved stand.

Illustrated

Height, 9 $\frac{1}{2}$ inches.

922—OLD CHINESE GILT BRONZE CENSER

With vertical dentilated ridges at angles and in centre; rectangular loop top-handles; scrolled feet. Archaic ornamentation in low relief on a fret ground. Carved stand.

Height, 6 $\frac{7}{8}$ inches.

923—MING BRONZE TRIPOD CENSER

With rectangular loop top-handles and tall slender legs. Archaic scroll and fret decoration in silver wire inlays on the body, handle and feet. Domed wood cover with a *lung chih* agate finial. Carved stand with jade chrysanthemum centrepiece.

Height, 9 $\frac{1}{2}$ inches.

924—OLD CHINESE BRONZE INCENSE BURNER

Parcel-gilt dragon-head handles. Decoration consists of dragons and lions, between borders of scroll and floriated pattern, worked in relief and gilt on a waved bronze ground. Ming mark (apocryphal).

Height, 7 $\frac{7}{8}$ inches; diameter of mouth, 6 $\frac{1}{8}$ inches.



921

925—JAPANESE BRONZE SACRIFICIAL VASE

With spreading base of openwork, in design of gourd vine in bearing. The vine extending upward on either side and forming handles. The decoration consists of a kiri, crests, gourds and symbolical characters. Signed by Raiseisai. Eighteenth Century.

Height, 8¾ inches.

926—BRONZE TRIPOD INCENSE BURNER

Loop handles; moulded flat, low cover surmounted by a large peacock, with spreading tail, standing upon a peony flower in slight relief. Decorated with two bands of archaic scroll.

Height, 16¼ inches.

927—MING BRONZE SACRIFICIAL WINE VESSEL

Globular-shaped, on a tripod. Cover formed by a coiled dragon, whose raised head is the finial; dragon-head spout and handle; feet adorned with monster-masks. The dragon cover is engraved with a fret pattern and the body with a gold archaic scroll and ogre-head motive in relief, coated with a fine green patina.

Illustrated

Height, 11 inches.

928—JAPANESE BRONZE BOTTLE-SHAPED VASE

Coated with a mottled-green patina. A large bird stands on the shoulder looking at a frog which is on the body of the vase. Signed by Masanari. Nineteenth Century.

Height, 14¼ inches.

929—OLD CHINESE BRONZE TRIPOD INCENSE BURNER

Fire gilt. Globular, with dragon handles and monster-head feet. Body decorated with cloud forms and fire emblems in relief casting. Domed wood cover, with tall openwork jade finial.

Illustrated

*Height, 5½ inches.
Diameter of mouth, 5 inches.*

930—OLD CHINESE PARCEL-GILT INCENSE BURNER

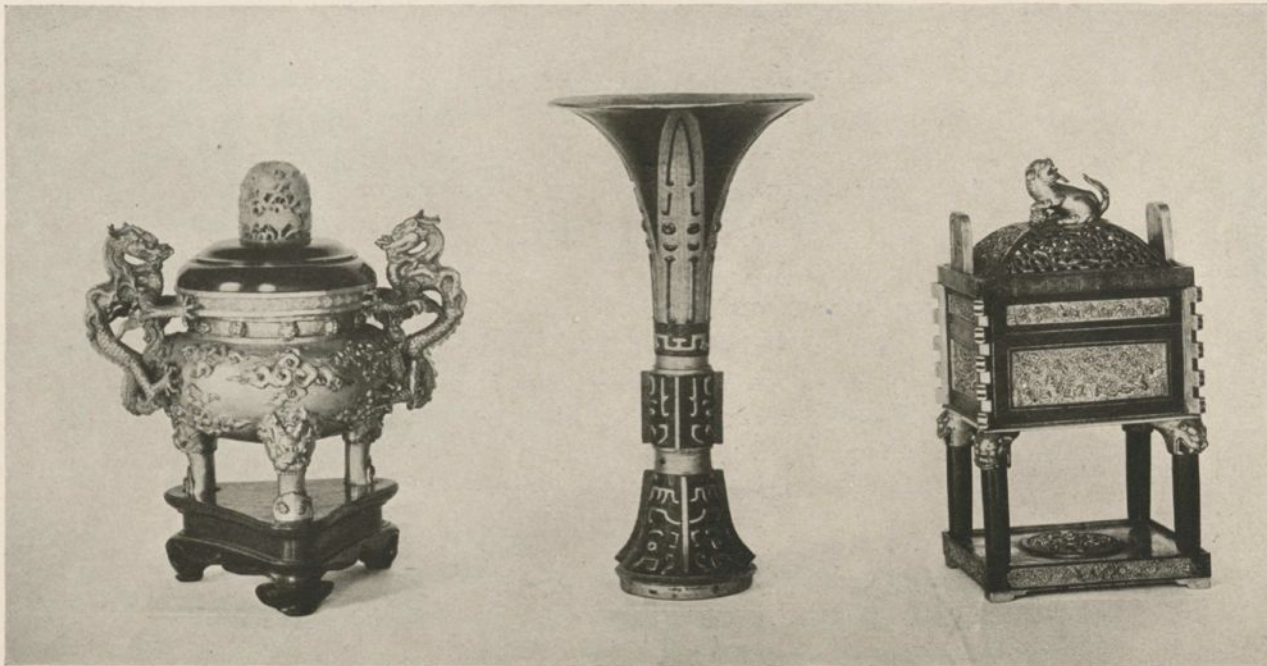
Quadrilateral shape, with vertical dentilated ridges; rectangular loop handles; plain cylindrical feet, with monster-masks, and gilt openwork cover of floriated pattern, with lion finial. The body is decorated on each side with gilt panels of flowers, figures and animals, cut in high relief on a gold-mat ground. Border of Greek fret inlaid with gold wire. Bronze and gilt stand to conform.

Illustrated

Height, 10¾ inches.



927



929

931

930

931—PARCEL-GILT TRUMPET-SHAPE VASE

Old Chinese bronze, ornamented with four vertical dentilated ridges, and gilt archaic ornaments raised in relief on a Greek fret ground.

Illustrated

Height, 12¼ inches.

932—OLD CHINESE BRONZE INCENSE BURNER

Representing a richly robed figure of a sage seated on a gaily caparisoned stag, the latter enamelled, and the robe of the figure and the trappings of stag decorated in gold and enamelled colors.

Height, 21½ inches.

933—OLD CHINESE BRONZE INCENSE BURNER

A horned kylin of the Karashishi type, with horse hoofs; flames on the back and a bushy tail. The body with an engraved scale pattern. Seventeenth Century.

Height, 21½ inches.

934—ARCHAIC TEMPLE WINE VESSEL

A grotesque mythological monster modelled in bronze. Two-section quadrangular base, with vertical dentilated ridges. The handle formed of a dragon's head with out-drawn tongue. The cover at the end and



934

above the lip represents a grotesque animal with two horns. The whole is ornamented with motives of archaic dragon scrolls and ogre heads, and is incrustated with a verdigris-green and mottled-brown patina. Dated 955 A.D. (after the Posterior Chou dynasty and before the Sung).

Illustrated

Height, 14¼ inches.

935—LARGE ANTIQUE BRONZE INCENSE BURNER

Parcel-gilt. In the shape of a lion, with his right paw resting on a brocade ball, the ribbon fillet of which is in his mouth. On the head is the script character "King," which is given to the five-hundred-year-old lion. Early Yuan period.

Height, 21 inches; length, 25 inches.

936—PAIR LATE MING BRONZE KYLINS

Mounted as fire dogs. The kylins, which are covered with a brown patina, are seated upon fire-gilt stands of Gothic design and European manufacture.

Total height, 21½ inches; length, 17¾ inches; height of stand, 6¾ inches.

937—JAPANESE BRONZE VASE WITH COVER

Oviform, with dragon-head handles and double-dome shape cover. Elaborately ornamented with a legendary scene showing a poetess (perhaps the Empress Jiukokogu?) a warrior and a seascape, with pine branches and birds. The narrowing neck, spreading base and cover are ornamented with archaic borders. The decoration offers a rich display of gold, silver and other metal inlays. Nineteenth Century. (Made in the province of Kaga.)

Height, 19½ inches; diameter of mouth, 4¾ inches.

938—TALL JAPANESE BRONZE VASE WITH COVER

Loop handles, adorned with large elephant heads; double-domed cover, with turned finial. The body elaborately decorated with a scene of two personages, one of whom is the Empress Jiukokogu, and the other probably the Emperor, and a landscape with pine branches and birds and a sea view (between Japan and Corea), chased, and with gold and various metal inlays; the neck, base and cover are ornamented with archaic borders. Nineteenth Century. (Made in the province of Kaga.)

Height, 25 inches; diameter of mouth, 6½ inches.

939—JAPANESE BRONZE TALL STAND

Conventionalized, pagoda shape, resting on four sceptre-head legs, which are topped with dragon mask ornaments. The ornamentation, which is in relief casting, consists of mythological beasts, birds, cloud forms and scroll patterns. Brown patina.

Height, 25 inches; diameter, 12 inches.

940—JAPANESE BRONZE PEDESTAL

Tall circular-shape, on permanent base. Coated with a rich brown patina and ornamented in relief with panels of dragons and borders of sceptre heads, Greek fret and floriated patterns.

Height, 34 inches; diameter, 15 inches.

941—GILT BRONZE THIBETAN BUDDHIST DEITY

Having a double halo and seated upon a throne engraved with scroll work; the figure has incrustations of semi-precious stones. Carved stand.

Height, 8 $\frac{1}{8}$ inches.

942—OLD CHINESE BRONZE IDOL

Heavily plated with gold. Figure of Buddha seated cross-legged upon a lotus throne, mounted on a carved wood and gilt miniature temple table.

Height, 8 $\frac{1}{2}$ inches.

943—PAIR IDOLS

Cast in bronze and heavily plated with gold. Figures of Buddha or Thibetan deities seated on thrones of lotus designs and incrustated with semi-precious stones.

Height, 17 inches.

944—ANCIENT BRONZE SIAMESE IDOL

Seated figure of Buddha; green patina.

Height, 18 inches.

945—ANCIENT BRONZE SIAMESE BUDDHIST IDOL

Figure of Buddha seated cross-legged, the face gilded and the body coated with a mottled-green patina.

Height, 25 inches.

946—ANCIENT BRONZE SIAMESE IDOL

Seated figure of Buddha.

Height, 21 $\frac{1}{2}$ inches.

947—LARGE THIBETAN BRONZE BUDDHIST DEITY "MIROKU" (MAITREYA)

Of massive bronze, heavily plated with gold. The figure is seated cross-legged, with right hand resting on his knee, palm outward, and the other raised in a delicate and expressive gesture. Partly engraved and incrustated with semi-precious stones. The perfect proportions and the beauty of expression and of lines show it to be the work of a master. Lotus throne of carved and lacquered wood, composed of a three-step base repeated at top (reversed) above a mid-band having on a ground filled with a geometrical pattern, four panels with *shishi* and flowers. Seventeenth century.

*Figure, height, 45 inches; width, 37 inches; diameter, 25½ inches.
Stand, height, 25 inches; diameter, 67 inches.*

948—LIFE-SIZE STATUE OF A CHINESE SAGE

Early Ming period. Of massive cast bronze, heavily plated with gold and partially painted with red lacquer. The figure is draped in a graceful flowing robe and stands on a base fashioned to simulate rocks.

Height, 67 inches.

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975
1041

JAPANESE CARVINGS, PIPES, POUCHES, INROS, AND OTHER OBJECTS

949—Two Ivory Netsukes

- A. *Shin Kiro*, minute buildings inside the partly-open shell of a clam.
- B. Group of shells of similar motive to the preceding. Signed Gikuhosai. Nineteenth Century.

950—Two Ivory Netsukes

- A. Openwork carving in the shape of a button, with fire-gilt bronze overlay representing a Chinese sage (Chorio) riding across a bridge. Eighteenth Century.
- B. *Shin Kiro*, the motive known as the "clam's dream," minute buildings inside the partly-open shell of a clam. Nineteenth Century.

951—Two Ivory Kagamibutas (Button-shaped Netsukes)

- A. Relief carving of a Chinese personage holding a double-gourd bottle. About 1800.
- B. Carving of a crab, leaves and some characters. Engraved shibuichi panel with gold and copper inlays representing a monkey holding fruit. About 1800.

952—Two Ivory Kagamibutas (Button-shaped Netsukes)

- A. With panel containing a *Nio* carved in low relief. Nineteenth Century.
- B. Openwork carving. Quail, millet and pine tree overlaid in shakudo. About 1800.

953—Two Large Ivory Kagamibutas (Button-shaped Netsukes)

- A. Low relief carving of Soki catching a demon. Cloisonné ojime. Signed by Tomotane.
- B. Treasure boat carved in low relief.

954—THREE IVORY NETSUKES

- A. A hare. Modern.
- B. Mother and Child. Nineteenth Century.
- C. *Kohaku Sennin* sitting on a crane. Nineteenth Century.

955—THREE NETSUKES

- A. A Japanese legend: *Kiyohime* in the guise of a dragon, imprisoning the holy monk *Anchin* under a temple bell. Eighteenth Century.
- B. Fisherman putting in his net. Late Eighteenth Century.
- C. Wood netsuke. A seated figure with dice box. Signed by Koremoto.

956—TWO IVORY NETSUKES

- A. *Gama Sennin* with a toad on his shoulders. Early Nineteenth Century.
- B. No and Kyogen masks. Signed by Metsushige.

957—THREE IVORY NETSUKES

- A. Carved in openwork with pierced panels where figures and landscapes represent the motive known as the "happy meeting" of two friends. Eighteenth Century.
- B. A Kusen (the Chinese *Wu Ts'wen*), a Taoist Saint clad in a dress of leaves. Eighteenth Century.
- C. Taoist personage with attendants. About 1800.

958—TWO IVORY NETSUKES

- A. Street performers. Signed by Naga-Yoshi. Nineteenth Century.
- B. One of the mermaids of the Taiyou Island waters. Signed Hakubai. About 1800.

959—THREE IVORY NETSUKES

- A. Tanuki no hara tsuzumi. Badger striking its distended belly as a drum. Early Nineteenth Century.
- B. A Chinese warrior. About 1800.
- C. Two Chinese generals. About 1800.

960—TWO IVORY NETSUKES

- A. Monkey with fish on a shell on the inside of which is a cuttle fish. About 1800.
- B. The mythical animal called Baku. Early Seventeenth Century.

961—THREE IVORY NETSUKES

- A. Two mythological lions. Signed by Tomoharu. About 1800.
- B. Heron, lotus and wave designs in openwork carving.
- C. Fox carrying a large melon. Nineteenth Century.

962—TWO SMALL IVORY CARVINGS

- A. Samurai and wife. Signed by Joko. Modern.
- B. Standing female and her pet dog. Nineteenth Century.

963—WOOD CARVING

- A mythical animal partly coated with vermillion lacquer. Nineteenth Century.

964—IVORY NETSUKE

- Kohaku Sennin* and his crane. Signed by Ieko. Eighteenth Century.

965—JAPANESE PIPE CASE

- Shoji*, a demon destroyer, carved in relief. Cord loop in design of a demon on a pine branch. Signed Nobu-Uki.

Illustrated

966—JAPANESE CARVED IVORY PIPE CASE (Kiseruzutsu)

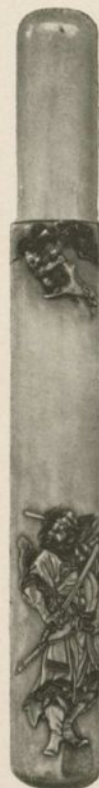
- A pilgrim, one of the 24 paragons of filial piety, filling his gourd at a torrent; cloud forms and a pine branch above. Signed Kozan.

967—JAPANESE CARVED IVORY PIPE CASE (Kiseruzutsu)

- In high relief with a figure of Netta No Shiro with torch light. Cord loop of wave design. Signed Mitsu-Toshi.

968—JAPANESE CARVED IVORY PIPE CASE (Kiseruzutsu)

- A gardener resting under a pine tree and gazing at a distant waterfall. Signed Shu-min.



965



972

969—JAPANESE CARVED IVORY PIPE CASE (Kiseruzutsu)

A fisherman carrying a child.

970—JAPANESE CARVED IVORY PIPE CASE (Kiseruzutsu)

The carved ornamentation represents *Handaka-sonja*, one of the 16 *Rakans*, seated and holding in his right hand a sceptre; beside him an incense burner from the smoke of which a dragon is being created in a gold chain in high relief. Signed Kiyotami.

Illustrated

971—JAPANESE CARVED IVORY PIPE CASE (Kiseruzutsu))

A fagot gatherer crossing a bridge and looking up at a bird. An old Japanese story of the tongue-cut sparrow carved in relief. Signed Toun.

972—JAPANESE CARVED IVORY PIPE CASE (Kiseruzutsu)

The decoration represents *Handaka-sonja*, one of the 16 *Rakans*, seated and holding in his left hand an incense burner, from the smoke of which a dragon is being created, in gold, chased in high relief. Signed Mekotami.

Illustrated

973—JAPANESE CARVED IVORY PIPE CASE (Kiseruzutsu)

Three *mon* crests. Incised and carved in relief. Signed Riu-ho.

974—JAPANESE CARVED IVORY PIPE CASE (Kiseruzutsu)

Kaisonga, one of the 16 *Rakans*. Signed Oh-Sai.

Illustrated

975—JAPANESE CARVED PIPE CASE (Kiseruzutsu)

Elaborate allover decoration of chrysanthemums, plum in blossom, bamboo and cloud forms, exquisitely carved in relief. Signed Hosai.

Illustrated

976—JAPANESE CARVED PIPE CASE (Kiseruzutsu)

A Pilgrim kneeling and making an offering. Signed Komin.

977—JAPANESE CARVED IVORY PIPE CASE (Kiseruzutsu)

A famous Japanese geographer; in relief carving.

978—JAPANESE CARVED IVORY PIPE CASE (Kiseruzutsu)

Three large crests in relief on a black ground.

Illustrated

979—JAPANESE CARVED IVORY PIPE CASE (Kiseruzutsu)

A laborer lifting a large log.

980—JAPANESE CARVED IVORY PIPE CASE (Kiseruzutsu)

Japanese legendary subject; warrior and fisherman (*Susanaonomi-koto*) in relief carving. Signed Kogiyoku.

981—JAPANESE EBONY PIPE CASE

Ornaments in relief in silver; figure of Japanese carrying a large umbrella. Nineteenth Century.

982—JAPANESE SILVER AND BAMBOO PIPE (Kirseru)

Silver bowl. Dragons, wave designs and cloud forms chased in high relief.

Illustrated

983—JAPANESE SILVER AND BAMBOO PIPE (Kirseru)

Silver bowl, with chased pine branches and mouthpiece with Koi fish ascending a waterfall; modelled in gold.

Illustrated

984—JAPANESE SILVER AND BAMBOO PIPE (Kirseru)

Silver bowl and mouthpiece with chased and engraved dragons amid cloud forms.

985—JAPANESE SILVER PIPE (Kirseru)

Elaborate decoration of tiger, dragon and cloud forms, chased in relief and incrustated with gold and shakudo.

986—JAPANESE TOBACCO POUCH (Tabakoire)

Black-grained leather. Shibuichi lockplate of two warriors in combat, in high relief, with various metal and red lacquer inlays. Signed Haruaki. Silver chain. Ivory netsuke with relief carving of Hotei and boy. Signed Giokosai.

987—JAPANESE TOBACCO POUCH WITH PIPE AND PIPE CASE (Tabakoire)

Black-grained leather. Lockplate with a lion (*shishi*) and peonies wrought in shibuichi, gold and other metals. Signed Kiku-Kawa. Silver chain. Ivory netsuke with carved ornamentation of a pilgrim seated beneath a pine tree. Signed Moritsugu. Has silver and bamboo pipe.

988—JAPANESE TOBACCO POUCH WITH PIPE CASE (Tabakoire)

Black-grained leather. Shakudo lockplate depicting two figures in a boat, with silver, gold and copper inlays. Silver chain. Ivory netsuke with shakudo panel showing three seated figures wrought in relief in various metals.

989—JAPANESE TOBACCO POUCH WITH PIPE CASE (Tabakoire)

Black-grained leather. Shakudo lockplate with an eagle on a pine tree. Silver chain and large ivory netsuke in a design of two wrestling warriors. Signed Tomochika.

990—JAPANESE TOBACCO POUCH WITH PIPE AND PIPE CASE (Tabakoire)

Black-grained leather. Shibuichi lockplate showing a lion (*shishi*) and peonies with inlays of other metals. Signed Hironori. Silver chain and ojime. Ivory netsuke in design of a tiger. Signed Tomotada. Has silver and bamboo pipe.

991—JAPANESE TOBACCO POUCH WITH PIPE CASE (Tabakoire)

Black-grained leather. Lockplate wrought in shibuichi and gold representing a warrior slaying a dragon. Silver chain of many strands. Metal ojime. Ivory netsuke with relief carving of a mythical personage.

992—JAPANESE TOBACCO POUCH WITH PIPE CASE (Tabakoire)

Black-grained leather. Lockplate of shibuichi, shakudo and other metals representing *Kato Kiyomasa* spearing a tiger. Silk cord. Agate ojime and ivory netsuke with shibuichi panel overlaid with various metals and showing a grotesque mask (the character King, on the crown, means a tiger older than five hundred years).

993—JAPANESE TOBACCO POUCH WITH PIPE AND PIPE CASE (Tabakoire)

Black leather. Shibuichi lockplate having peonies overlaid with gold and red lacquer. Signed *Shiunko*. Silver chain. Ivory netsuke with carving of *Ushiwaka* driving his sword into a huge fish. Has silver and bamboo pipe.

994—JAPANESE TOBACCO POUCH WITH PIPE CASE (Tabakoire)

Black-grained leather. Shibuichi and silver lockplate in design of peonies wrought in openwork. Silver chain and ojime. Ivory netsuke with carving of a family boating party. Signed Moritoshi.

995—JAPANESE TOBACCO POUCH WITH PIPE CASE (Tabakoire)

Brown leather pouch. Green deerskin pipeholder. The shibuichi and gold lockplate displays a dragon amid cloud forms. Heavy three-strand silver chain. Chased silver ojime. Carved ivory netsuke which represents one of the heroes of Japanese folklore slaying an eagle. Signed Moritoshi.

996—JAPANESE TOBACCO POUCH WITH PIPE CASE (Tabakoire)

Embossed and gilt leather. Shibuichi lockplate in form of a sprig of leaves with two *kaki* fruits, one of which is in coral. A coral *kaki* is inserted in each of the three shibuichi plates forming the chain; these plates are engraved and inlaid with gold and silver. Oval ivory netsuke with metal panel ornamented with a jardinière of flowers worked in relief on nanako ground.

Illustrated

997—JAPANESE TOBACCO POUCH AND BRUSH AND INK HOLDER

One side is of figured embossed leather and the other of polished cocoanut shell, ornamented with figures of a Chinese sage and boys carved in low relief. Signed Tenko. Carved wood ojime and brush and ink holder.

Illustrated

998—JAPANESE TOBACCO BOX WITH PIPE HOLDER (Tabakoire)

The box is of bamboo, carved with a landscape in Chinese style and having an inscription; the bottom and cover are of teakwood, the latter bearing inscription and signed Rogan. Ojime carved in openwork. Bamboo pipeholder, with carving of an equestrian figure of a *shojo*, and an ivory band with palmated ornament.

Illustrated

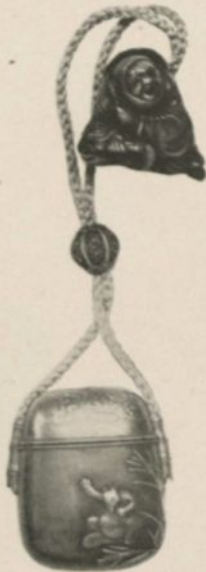
999—TEMPLE-BELL-SHAPED CARVED INRO

In three sections. Cinnabar lacquer, decorated with a dragon in relief on a ground of wave designs. Ivory ojime carved in design of a demon with a turtle shell on his back. Netsuke shaped as a cylindrical perfume box. Eighteenth Century.

Illustrated



997



1000

1000—INRO (Japanese Medicine Case)

Decorated with a badger striking its belly with its forepaw, "Tanuki no hara tsuzumi," in relief. Signed Tsuhaichi zayimon johō. Ojime of wire filigree work. Carved ivory netsuke in design of a seated pilgrim. Eighteenth Century.

Illustrated

1001—CARVED INRO

In five sections. Cinnabar lacquer with a floriated geometrical ground. Decorated with the plum in blossom, pine, bamboo and millet and carved flowers in relief. Metal ojime. Carved ivory netsuke of bell design. About 1800 or earlier.

Illustrated

1002—INRO

In three sections. Decoration of a dragon in relief amid cloud forms on a dark ground imitating an iron texture. Ojime of lacquer. Black wood netsuke of a hooded figure with an ivory face. Nineteenth Century.

1003—SHIBUICHI INRO

In four sections. Incrusted with small silver and gold panels and seals of varied shapes containing conventional ornaments and characters. Carved openwork ivory netsuke. Eighteenth Century.

1004—METAL INRO

In three sections. Iron partly silver-lined. Decorated with a landscape design, with outlines slightly raised and modelled by metal overlays, and having inlays of gold and silver, after the manner of the Kaniye school. Metal ojime. Netsuke in shape of a double-gourd bottle of blue and white porcelain. Eighteenth Century.

1005—SILVER INRO

In four sections. Allover foliated scroll decoration, delicately engraved. Metal ojime. Carved bone netsuke with jardinière of flowers in shibuichi. Modern.

1006—INRO

In four sections. Flat oval. Brown lacquer. Decorated on both sides with *Nio*, the temple guardian, painted in red, gold and black lacquer. Ojime and netsuke of carved wood in the shape of fruit stones. Early Eighteenth Century.

1007—INRO

In five sections. Gold lacquer. Decorated with monkeys, trees, rocks and other designs painted in takamakiye of varied colors on a thin gold ground. Ivory ojime, inlaid with semi-precious stones and mother of pearl. Ivory netsuke carved in the shape of a dog. Seventeenth Century.

Illustrated

1008—CARVED INRO

In five sections. Cinnabar lacquer with a floriated pattern. Decorated with Chinese personages, cloud forms and other designs carved in high relief. Wood netsuke of a man asleep with a monkey on his back. Eighteenth Century.

1009—INRO

In five sections. Red lacquer with black markings. Decorated with a Chinese personage standing in a boat, pine trees, birds and moon, in lacquer of varied tints and mother of pearl inlays. Wood ojime. Carved ivory netsuke of a man asleep with a monkey on his back. Seventeenth Century.

1010—CARVED INRO

In four sections. Teakwood lacquer. All over decoration known as the "thousand storks" delicately carved in low relief. Ojime in the form of two masks. Nineteenth Century.

1011—INRO

In five sections. Gold lacquer. Decorated with dragons and cloud forms on a ground of wave designs painted in takamakiye of varied colors. Carved ojime. Carved ivory netsuke representing a diver rising from the water with a large specimen of coral. Seventeenth Century.

1012—INRO

In two sections. Black lacquer. Decorated with a bear, rocks and a waterfall in black, gold and red lacquer, with touches of red. Metal ojime. Netsuke, a creeping child. Signed Masanao. Eighteenth Century.



1007



1013

1013—INRO

In four sections. Gold lacquer. Decorated with No-dancer, utensils in takamakiye and lambrequin borders in hiramakiye on a nashiji ground. Metal ojime. Ivory netsuke with relief carving of *Tennin*, a beautiful female inhabitant of the Buddhist paradise. Inro signed Kokosai, netsuke Minkoku. Early Eighteenth Century.

Illustrated

1014—CARVED INRO

In five sections. Cinnabar lacquer with floriated ground. Decorated with Chinese personages under pine trees carved in high relief. Agate ojime and red lacquer netsuke. Early Eighteenth Century.

1015—CARVED INRO

In five sections. Cinnabar lacquer with floriated ground. Decorated with Chinese personages and pine and willow trees carved in relief. Nut ojime. Button-shaped netsuke of carved cinnabar lacquer. Eighteenth Century.

1016—FLAT IVORY INRO

In three sections. Decoration of birds, persimmon tree and *mon* (crests) in raised lacquers of various colors. Signed by Kokosai. Ivory ojime in form of a badger. Button-shaped netsuke of ivory. Nineteenth Century.

1017—INRO

In five sections. Black lacquer. Decorated with dragon and tiger, painted in takamakiye of varied colors and with silver inlays on a thin gold ground, within a shaped frame of gold scroll work. Metal ojime. Netsuke in the shape of a Chinese pilgrim. Seventeenth Century.

1018—INRO

In five sections. Black lacquer. Decorated with dragons rising out of the sea, painted in low relief togidashi-makiye. Oblong metal ojime. Ivory netsuke in design of a seated warrior. Eighteenth Century.

1019—INRO

In five sections. Green lacquer. Decorated with various shaped panels of landscapes and plants executed in gold. Coral ojime. Netsuke in shape of small round box with *shojo* riding a turtle. Netsuke signed Kosai. Late Nineteenth Century.



1034
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1047

998
996

999

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974

1020—CARVED INRO

In four sections. Teakwood carved in relief with Chinese scenes. Metal ojime and carved ivory netsuke of openwork design. Eighteenth Century.

1021—INRO

In four sections. Gold lacquer. Decoration, the combat between Kumagai and Atsumori, painted in various colors and inlaid with mother of pearl upon a gold lacquered ground. Black wood netsuke with a carved mountainous landscape. Early Nineteenth Century.

1022—INRO

In five sections. Nashiji lacquer. Decoration of carp leaping a waterfall finely executed in raised gold and other lacquers. Early Eighteenth Century. Metal ojime. Ivory button netsuke with relief carving of boys at play. Signed Kikugawa (Nineteenth Century). Early Eighteenth Century.

1023—INRO

In five sections. The outer case of greenish lacquer ground with a silver and gold broken geometrical pattern. Decorated with cloud forms in varied shades of gold and silver lacquer. The inro of brocade pattern, executed in inlaid gold and red lacquer on a green ground. Coral ojime. Netsuke of wood with an ivory panel which is decorated with a carved figure of Daruma. Nineteenth Century.

1024—INRO

In five sections. Gold lacquer. Decoration of a landscape with a Chinese goddess (Si Wang Mu?) and her attendant, who carries a basket of peaches, executed in relief in various metals on a beautifully polished gold ground. Signed by Kogiokusai. Early Nineteenth Century.

1025—INRO

In five sections. Gold lacquer. Decorated with an episode of the story of Chorio (the Chinese *Chang Liang*) when he picks up the shoe of an old man riding over a bridge; painted in lacquer of various colors, the waves and bridge being in togidashi-makiye. Signed Kakosai. Nineteenth Century.

Illustrated



1025

1026—INRO

In six sections. Gold lacquer decorated with a richly brocaded curtain, a temple drum, maple tree and cloud forms pencilled in delicate gold lacquer of varied tints with some touches of red on a kinji ground. Early Nineteenth Century.

1027—INRO

In five sections. Gold lacquer. Decorated with river scenes with anchored fishing boats, a bridge, rocky shore and willow trees exquisitely executed in gold lacquers of various shades on a kinji ground. Early Nineteenth Century.

1028—INRO

In five sections. Aventurine lacquer. Flowers beautifully executed in raised gold of various tones. Signed Kokasai. Early Eighteenth Century. Ivory netsuke carved in design of a young *tengu*. Early Eighteenth Century.

1029—CARVED INRO

In five sections. Cinnabar lacquer. Decorated with tree peonies and other flowers and borders of arabesques finely carved in relief. Metal ojime of Daruma. Black and red lacquer, box-shaped netsuke. Early Eighteenth Century.

1030—INRO

In five sections. Decorated with ancient script characters expressing longevity, slightly raised in gold lacquer, and detached cherry blossoms in silver on a ground covered with pine needles. Eighteenth Century.

1031—INRO

In three sections. The decoration of the central section which is shaped as a chrysanthemum consists of two No-dancers, wrought in relief in gold, shakudo and silver, on a kinji ground. Metal ojime. Black netsuke carved in form of a turtle and signed Komin. Early Eighteenth Century.

1032—ROUND INRO

In four sections. Gold lacquer decorated in high relief. A figure of *Noi* and a temple fountain skilfully wrought in precious and other metals, and lacquer to simulate bronze on a kinji ground. Signed Hojusai Shigemitsu and dated 1856.

1033—INRO

In five sections. Brown lacquer. Decorated on one side with a nobleman of old times on horseback with his two attendants and on the other with a garden landscape, executed in slight relief in gold and silver lacquer. Signed Osai, a pupil of Kansai. Nineteenth Century.

1034—INRO

In six sections. Gold lacquer. Decorated with a scene representing a combat of Benkei and Yoshitsune on the Gojo bridge, the figures modelled in relief in various metals, the bridge and landscape delicately painted in gold and brown lacquer on kinji ground. Coral ojime. Netsuke with a *shishi* carved in high relief. Eighteenth Century.

Illustrated

1035—INRO

In five sections. Gold lacquer. Decorated with an allover landscape, the flowers, fir trees and mountains in slight relief on nashiji and kinji ground. Cloisonné ojime. Ivory netsuke carved in the shape of two puppies. Signed Kajikawa. Early Eighteenth Century.

Illustrated

1036—INRO

In six sections. Gold lacquer. Decorated with a seascape on a kinji ground, the sailing ships and chidori gulls painted in slight relief, the waves in togidashi-makiye. Amber ojime. Carved wood netsuke in shape of a walnut. Late Eighteenth Century.

1037—INRO

In six sections. Gold lacquer. Decorated with mountainous landscape, pine grove and cascades, in the style of the Kano school, executed in varied shades of gold lacquer on kinji ground with gold leaf mosaics. Coral ojime. Ivory carved netsuke, monkey with drum. About 1800.

1038—CARVED INRO

In five sections. Red lacquer. Decorated with dragon and cloud forms carved in bold relief in black lacquer on a red ground of engraved wave pattern. Bone ojime. Carved netsuke to conform with the inro. Eighteenth Century.

1039—INRO

In six sections. Gold lacquer of very fine quality. Decorated with a temple drum artistically executed in high relief in various tints of gold, silver and a little red on a kinji ground. Coral ojime. Nineteenth Century.

1040—SILVER INRO

In four sections. With shakudo case, which is decorated with a quail, wild ducks, flowers and grasses in gold, silver, copper and shibuichi, the design being further carried out by perforations representing a crescent moon above a running rivulet. Coral ojime. Silver dome-shaped netsuke with mouse in relief. Nineteenth Century.

1041—INRO

In six sections. Black ground. Decorated with flying wild geese, aquatic plants, and a sprig of cherry blossom in raised gold of various tones painted in various colors of lacquer, the waves being executed in togidashi-makiye. Signed Kijikawa. Metal ojime. Square netsuke with carvings in relief of fishes. Signed Giokuhosai. About 1800.

Illustrated

1042—INRO

In five sections. Gold nashiji lacquer. Decoration of horses under maple trees, finely executed in gold and other lacquers to resemble shibuichi, bronze and other metals. Signed Kokasai. Eighteenth Century.

1043—CARVED INRO

In five sections. Cinnabar lacquer. Decorated with dragons and cloud forms in black lacquer carved in relief on a red ground covered with an engraved floriated pattern. Signed Chokuan. About 1800. Open-work metal ojime. Star-shaped netsuke with metal-work ornament showing a coiled dragon and the sacred jewel in high relief.

Illustrated



1043

1044—INRO

In five sections. Gold lacquer. Decorated with the eight beautiful views of Lake Biwa (*Omi hakkei*) in taka, togidashi and hira-makiye with mother of pearl and coral inlays. Signed Kyokawa Morimitsu. Yellow bronze *sentoku* netsuke. Eighteenth Century.

1045—INRO

In five sections. Decoration of carp leaping a waterfall, in slightly raised gold, black and red lacquer on a nashiji ground. Signed Kansosai. Agate ojime. Carved wood netsuke in form of a *shishi*. Signed Jusen. Eighteenth Century.

1046—INRO

In six sections. Gold lacquer. Allover decoration showing a mountainous landscape in taka, togidashi-makiye of varied shades of gold and silver. Inside finished in giobu nashiji. Signed Kajikawa. Early Eighteenth Century.

1047—INRO

In five sections. Decorated with an episode of the story of Chorio (the Chinese Chang Liang) when he picks up the shoe of an old man riding over a bridge. Black lacquer. The figures and a dragon executed in relief in various metals with slight mother of pearl and malachite inlays on a gold ground. The lacquer work by Shigetsugu and the metal work by Shozui. Early Eighteenth Century.

Illustrated

1048—INRO

In four sections. Decorated with a tree in blossom in slight relief in gold and floating leaves inlaid in red-toned ivory on a nashiji ground. Signed Kwanshosai; after a design of Hogen Yeisen. Eighteenth Century.

1049—JAPANESE IRON INRO

On the cover a gilt dragon in relief; the edges with a fret border and the sides with a Chinese grass-leaf pattern, both in silver inlays. Iron netsuke in shape of a peach, the fruit of immortality. Seventeenth Century.

1050—INRO

In six sections. Gold lacquer. Decorated with a crow perched on a tree painted in black lacquer and a full moon in silver lacquer on a kinji ground. Signed Shunkosai. Eighteenth Century. Glass bead ojime. Carved ivory netsuke of a warrior. Signed Tomochikal. Early Nineteenth Century.

1051—INRO

In five sections. Brown and black ground, with delicately executed wave pattern, over which is a decoration of lotus flowers and leaves in gold and silver lacquer of various tints, with a bronze inlaid frog in high relief. Gold seal of Yasushika. Coral ojime. Carved ivory netsuke, tinted green in the shape of lotus leaf, on which is a frog in relief. About 1800.

1052—INRO

In five sections. Gold lacquer. Decorated with a scene of two street performers and their trained monkey, painted in slight relief in various colors of lacquer on a kinji ground, the faces and hands being of inlaid ivory. Cinnabar ojime. Ivory netsuke of peonies carved in open-work. The inro signed Kakosai, Shozan, the inlaid work Shibayama, and the netsuke Hodo. Nineteenth Century.

1053—INRO

In six sections. Gold lacquer. Decorated with the eight beautiful views of Lake Biwa (*Omi hakkei*) executed in relief in gold and silver lacquer on a kinji ground. Signed Kokosai, with red seal. Black lacquer netsuke of a frog resting on a tile. Netsuke by Masanao. Eighteenth Century.

1054—INRO

In five sections. "Shark-skin" ground. Decoration of storm dragons amid cloud forms executed in raised silver and gold lacquer on a gold ground. Cloisonné ojime. Manju-shaped netsuke, with peacocks and flowers in gold and other lacquers, and inlaid with mother of pearl. Signed Shozan and Shibayama. Seventeenth Century.

Illustrated

1055—INRO

In five sections. Gold lacquer. Decoration of two No-dancers in lacquer of various colors in slight relief upon a kinji ground, within shaped frames. Signed Kokosai. Nineteenth Century.

1056—INRO

In four sections. Black lacquer. Decoration of two large gold lacquered panels with bust portraits of Chinese personages painted in various lacquers and inlaid with mother of pearl and lead. Carved ivory button netsuke. Signed Giokuyosai. Eighteenth Century.

Illustrated

1057—CARVED SNUFF BOTTLE

Cinnabar and other lacquers. Decorated with prunus blossoms, melons and butterflies, carved in high relief, and Greek fret neck band. Amber ojime. Cinnabar lacquer netsuke with carving of leaves in high relief on a ground of floriated pattern. Ch'ien-lung period (1736-1795).

1058—CARVED CINNABAR LACQUER PERFUME BOX

Decorated with a Chinese sage under a maple tree, carved in high relief on a ground of geometrical pattern, and with Greek fret bands around the body. Ch'ien-lung period (1736-1795).

Height, 1 5-16 inches.

1059—CARVED CINNABAR LACQUER PERFUME BOX

Round. The top of cover and the box are decorated with peonies beautifully carved in bold relief; interior gilded. Ch'ien-lung period (1736-1795).

Diameter, 3 3-16 inches.

1060—CARVED CINNABAR LACQUER BOWL WITH COVER

Circular shape, with broad flange. Decoration of cherry blossoms on a ground of wave design on cover and rim, and around the body a diaper pattern. Ch'ien-lung period (1736-1795).

Diameter, 6 inches.

1061—CARVED CINNABAR LACQUER SECTIONAL BOX (Kogo)

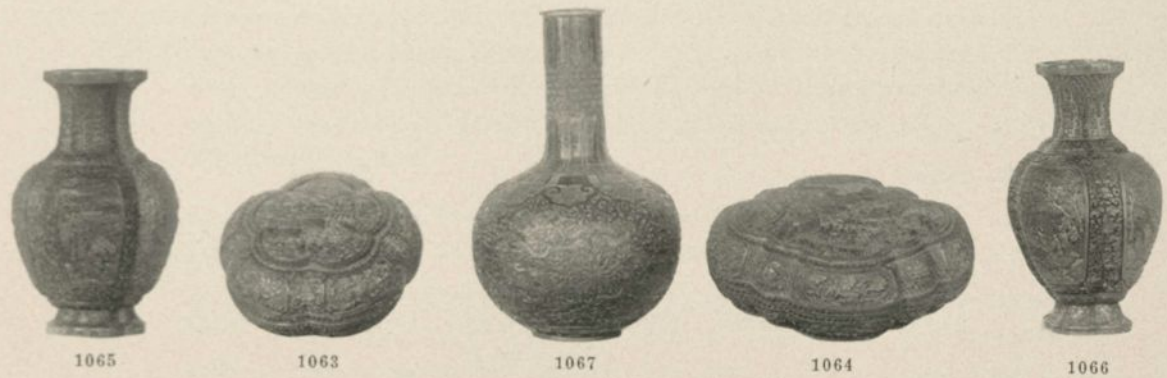
Hexagonal, with three sections and a cover. Decoration on the cover, a Chinese scholar in a pavillion, executed in relief; on the sides, blossoms on a fret ground. Ch'ien-lung period (1736-1795).

Illustrated

Height, 3 3/4 inches.



1061



1062—CARVED SOOCHOW LACQUER WRITER'S ARM REST

Decoration artistically carved in high relief, depicting a Chinese garden party, with Greek fret border and prunus blossoms. Yung-chêng period (1723-1735).

Length, 13½ inches.

1063—CARVED CINNABAR LACQUER CAKE BOX

Round, with five lobes. Decorated on the cover with a scene representing a Taoist immortal and attendants in a picturesque landscape framed by a double border. Around the body, upon a floriated ground, are panels containing flowering shrubs. All skilfully carved in high relief. Ch'ien-lung period (1736-1795).

Illustrated

Height, 4½ inches; diameter 9⅝ inches.

1064—CARVED CINNABAR LACQUER CAKE BOX

Oblong, with eight lobes. Decoration carved in high relief; on the cover a Taoist subject with a river scene and landscape; around the body panels with flowers and emblems on a floriated and geometrical ground. Ch'ien-lung period (1736-1795).

Illustrated

Height, 4¾ inches; diameter, 9⅜ inches.

1065—CARVED CINNABAR LACQUER VASE

Of flattened melon-shape. Decorated with Taoist subjects in panels, the intervening space filled with a conventional floral design; neck and base with fret and palmette motives and border designs. Ch'ien-lung period (1736-1795).

Illustrated

Height, 12½ inches.

1066—CARVED CINNABAR LACQUER VASE

Melon-shaped, with four lobes. The decoration, which is artistically carved in bold relief, consists of panels depicting scenes of the Taoist paradise, peony scrolls and borders of Greek fret and palmettes upon an engraved ground of geometrical pattern. Ch'ien-lung period (1736-1795).

Illustrated

Height, 12¾ inches.

1067—CARVED CINNABAR AND GREEN LACQUER VASE

Bottle-shaped, decorated with passion flowers amid an elaborate foliation and borders of *ju-i* heads, gadroons and Greek fret and bands of palmettes skilfully carved in relief on a ground of engraved diaper patterns. Ch'ien-lung period (1736-1795).

Illustrated

Height, 15½ inches.

1068—CHINESE MINIATURE RED LACQUER CABINET (Tansu)

With sliding door and five drawers. Profusely decorated with a river scene, prunus blossoms, shells, huts, a parrot and emblems, painted in lacquer of various colors, in high relief, and with inlays of mother of pearl. Eighteenth Century.

Height, 7¼ inches; length, 7¾ inches; width, 5¼ inches.

1069—LACQUER INCENSE BOX

Lozenge shape. Gold and black lacquer decorated with landscape, river view, birds and flowers. Interior of gold nashiji.

Length, 3⅞ inches.

1070—TWO LACQUER TRAYS

One oblong, with scroll designs in lacquers to resemble tortoise shell, the other square with pomegranate, a mythological monster and kiri leaves on a black ground.

1071—JAPANESE GOLD LACQUER BOX (Hamaguri)

In shape of a clam. Decorated outside with a wave design of greenish gold on a kinji ground; and inside, scenes (taken from the Genji Monogatari) representing episodes of ancient court life, painted in black, gold and silver lacquer, with mother of pearl inlays on a brilliant red ground. Nineteenth Century.

Height, 5 inches.

1072—LACQUER DESPATCH BOX (Fubako)

Decorated on cover and sides with peony scrolls and Tokagawa crests in gold lacquer of two shades on a nashiji ground. Two ring handles with metal plates. Early Eighteenth Century.

Length, 11 inches.

1073—LACQUERED WRITING CASE (Suzuribaka)

Decorated on the cover with a moonlight landscape with pine trees painted in gold lacquer on a nashiji ground, the moon in silver lacquer; on the inside of cover, cranes on a river bank, painted in lacquer of various colors; the waves in togidashi-makiye, on nashiji ground. The ink-tray has pine trees executed in gold lacquer of varied shades on a gold nashiji ground. "Mizuire," water dropper, of silver. Early Eighteenth Century.

Height, 1¾ inches; length, 8¾ inches; width, 8 inches.

1074—JAPANESE GOLD LACQUER SWEETMEAT BOX WITH STAND (Kwashibako)

Hexagonal. Decorated on the cover with landscape panels painted in lacquer of various colors on a kinji ground; on the inside of cover, with relief leaves in black lacquer and patterns and scrolls in gold lacquer on nashiji ground; on the tripod stand, with cranes on nashiji ground. Nineteenth Century.

Height, 6 inches; width, 10 inches.

1075—MANUSCRIPT BOX WITH TRAY (Rioshibako)

Decorated on cover and top of sides with peony scrolls and crests in gold lacquer of two shades on a nashiji ground; the remaining space on the sides with fine red lacquer applied on rough cloth; interior of nashiji. Has two silver loose ring handles and silk cords and tassels. Early Eighteenth Century.

Height, 9 inches; length, 14¾ inches; width, 12 inches.

CARVED JADES, AGATE, CRYSTALS AND OTHER HARD STONES

1076—AGATE SNUFF BOTTLE

Mottled brown, highly polished surface.

1077—ROCK CRYSTAL SNUFF BOTTLE

Flat with two rudimentary chimæra ring handles and carved circular panels of landscape and river view.

1078—AGATE SNUFF BOTTLE

Gourd shape, mottled brown and yellow, highly polished surface.

1079—AGATE FIGURE

Probably *How Sien Seng*, in a squatting posture, with a frog climbing up his chest. Carved stand.

Height, 2¾ inches.

1080—AGATE LIBATION CUP

Three stems of *ling chih* passing under the cup, and one of them forming the handle.

Height, 1¼ inches.

1081—AGATE LIBATION CUP

Mottled-brown clouded texture. Two lizard-dragon handles carved in relief and undercut.

Height, 1¼ inches.

1082—WRITER'S AGATE WATER DISH

Lotus-leaf shape, mottled pearl gray and amber tints. Carved stand.

Length, 3¾ inches.

1083—MINIATURE MING JADE BOWL

The peculiar color of the jade has been obtained by fire. Two dragons crawling around the body of the cup, which are carved in relief and in undercut, form the handles. *Mark:* In ancient script (indistinct). Carved stand of lotus design.

Height, 2 inches.

1084—MINIATURE JADEITE SHALLOW BOWL

Gray, with moss-green markings. Carved stand.

Height, 1½ inches; diameter, 3¾ inches.

1085—MINIATURE JADE BOWL

With two dragon handles. Pale-green. Decorated with three bands of lotus pods. Ch'ien-lung period (1736-1795).

Height, 1½ inches; diameter, 3 inches.

1086—WRITER'S JADE WATER DISH

Lotus leaf design. Carved in moss-green jade and highly polished.

Length, 3½ inches.

1087—MINIATURE GRAY JADE BOWL

Flower shape with two sceptre handles. Border of incised Greek fret; fluted body; rim band of Greek fret. Carved stand.

Height, 1¾ inches.

1088—JADE AMULET (Lun)

Highly polished mutton-fat jade. Carved of one piece. The wheel-shaped centre (the Wheel of Fortune) in openwork, revolves within a rim with engraved scroll band; an outside rim has a border of concave bosses. Carved stand.

Diameter, 3 inches.

1089—SMALL JADE DISH (P'an Tzu)

Shallow form, mutton-fat jade, highly polished. Carved stand.

Diameter, 4¼ inches.

1090—ROCK CRYSTAL BALL

Of exceeding purity. Has wire filigree stand.

Diameter, 2¼ inches.

1091—GRAY JADE INCENSE BURNER

Bowl-shaped, with two sceptre handles. Openwork cover with a coiled dragon as finial. The bowl is delicately engraved with a landscape and river views. Ch'ien-lung period (1736-1795).

Height, 4¼ inches; diameter, 3 inches.

1092—SMALL JADE DISH (P'an Tzu)

Mottled yellowish-green jade with streaks and spots of amber color. In the centre is a *Cheou* character and around the rim are flying bats (symbols of happiness and longevity). Carved stand in shape of an inverted lotus bud. Ch'ien-lung period (1736-1795).

Diameter, 5½ inches.

1093—SMALL JADE VASE WITH COVER

Light-green. Fashioned after an ancient bronze. Two dragon handles on neck and around the body a band of archaic ornaments carved in low relief. Ch'ien-lung period (1736-1795).

Illustrated

Height, 5¼ inches; diameter, 9¾ inches.

1094—WHITE JADE BOWL WITH COVER (Hai Wan)

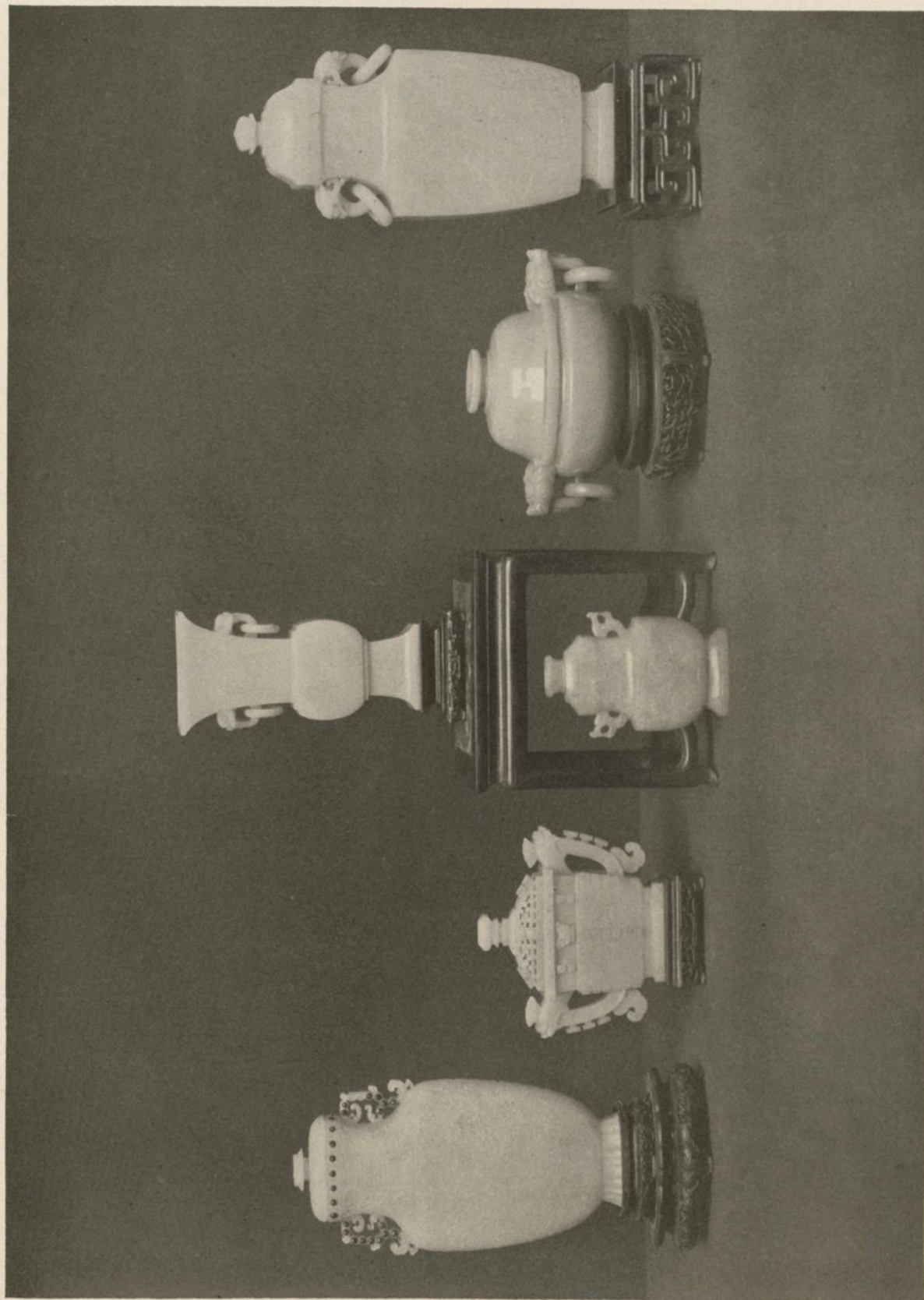
Carved in shape of a lotus bud. Cover fluted and with a *ju-i* head, border in low relief below the finial, which is perforated in the form of a double *ju-i* head circle. Carved stand. Ch'ien-lung period (1736-1795).

Height, 3½ inches; diameter, 3 inches.

1095—CARVED IVORY ELEPHANT

Carrying a ball of rock crystal upon a saddle shaped as a lotus bud. Decoration in the Indian style with incrustations of mother of pearl and semi-precious stones. Ch'ien-lung period (1736-1795).

Height, 7¼ inches.



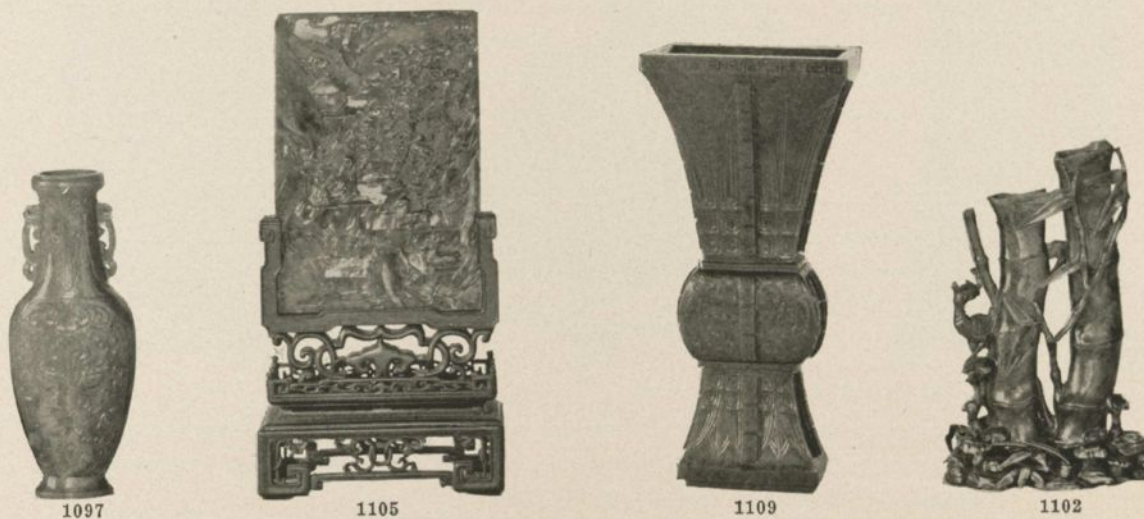
1110

1098

1103
1093

1106

1112



1096—ROCK CRYSTAL VASE

Flat oviform, with two dragon-head handles. Obverse decorated with prunus tree and birds, the reverse with archaic scrolls and the *Shou* character. Metal top set with small turquoise and rhinestone as finial. Has carved stand. Ch'ien-lung period (1736-1795).

Height, 5 inches.

1097—CARVED JADE FLOWER VASE (P'ing)

Flat bottle-shape, with two archaic dragon handles, spinach green. The shape and the ornaments, which are carved in low relief, are copied from an ancient bronze vessel. Ch'ien-lung period (1736-1795).

Illustrated

Height, 6½ inches.

1098—GRAY JADE INCENSE BURNER

Quadrangular with bold dragon handles and openwork cover. The vertical dentilated ridges, like the carved ornamentation, are inspired by ancient bronze motives. Carved stand. Ch'ien-lung period (1736-1795).

Illustrated

Height, 5¾ inches.

1099—GRAY JADE VASE (P'ing)

Flat oviform, with two scroll handles. Carved ornamentation of archaic scrolls, ogre heads and palmettes similar to the decoration of ancient bronzes. Ch'ien-lung period (1736-1795).

Height, 7¼ inches.

1100—JADE BOWL (*Wan*)

Pale green, of very thin sonorous texture. Decorated with a four-clawed dragon in pursuit of the flaming jewel amidst nebulae and fire emblems, incised and carved in low relief. Has carved stand. Ch'ien-lung period (1736-1795).

Height, 3 inches; diameter, 6¾ inches.

1101—JADE VASE (*Yu-Lan P'ing*)

Pale green jade of mutton-fat texture. Magnolia flower shape with buds and stems carved in relief and undercut forming the base. Carved stand. Ch'ien-lung period (1736-1795).

Height, 7¾ inches.

1102—CARVED JADE DOUBLE VASE

Spinach green. Design of bamboo with a phoenix and fungus carved in relief and undercut. Carved and pierced ivory stand and teakwood stand. Ch'ien-lung period (1736-1795).

Illustrated

Height, 6¼ inches.

1103—QUADRANGULAR BEAKER-SHAPED JADE VASE (*Hua Ku*)

Of mutton-fat texture, highly polished. Two dragon-head and loose ring handles on neck. Carved stand. Ch'ien-lung period (1736-1795).

Illustrated

Height, 7 inches.

1104—ROCK CRYSTAL VASE WITH COVER

Clear texture, cylindrical shape, with two chimæra and loose ring handles on neck. Around cover and base are sceptre head borders carved in low relief. Carved stand. Ch'ien-lung period (1736-1795) or earlier.

Height, 9¼ inches.

1105—JADE TABLE SCREEN (*Ch'a P'ing*)

Spinach green. The obverse of the panel is decorated with a mountainous landscape, with figures carved in high relief, and the reverse with flowering plants and butterflies etched and filled in with gold. The surface is highly polished. Has carved stand. Ch'ien-lung period (1736-1795).

Illustrated

Height, 6½ inches; width, 4½ inches.

1106—JADE INCENSE BURNER (*Hsiang Lu*)

Of mutton-fat texture. Semi-globular shape, with two dragon-head and loose ring handles and dome cover, the inner and outer surface highly polished. Carved stand. Ch'ien-lung period (1736-1795).

Illustrated

Height, 4¾ inches.



1108



1111



1108

1107—PAIR AMBER WINE EWERS

Fashioned after an ancient bronze. Flattened shape, with relief ornamentation of archaic ornaments, phoenix and dragon. Carved stands. Chien-lung period (1736-1795).

Height, 9 inches.

1108—PAIR TABLE SCREENS (Ch'a P'ing)

Pale green jade panels, mounted in frames. On the obverse of panels, carved in low relief, is a decoration of chrysanthemum flowers and a sumac-like bush; on the reverse a poem in antique script, engraved and filled in with gold. Ch'ien-lung period (1736-1795).

Illustrated

Height, 10¼ inches; width, 5 inches.

1109—CARVED JADE BEAKER-SHAPED VASE (Hua-Ku)

Spinach green. Fashioned after an ancient bronze vessel with vertical dentilated ridges, archaic scrolls, Greek fret and palmette ornaments. Ch'ien-lung period (1736-1795).

Illustrated

Height, 9 inches.

1110—INDIAN JADE VASE WITH COVER

Flat oviform, with two rudimentary scroll handles on neck. It is of gray-white thin texture and is entirely covered with a conventional design of orchids, scrolls and ancient script characters, beautifully carved in low relief. Handles and rim are ornamented with small rubies. Has carved stand. Nineteenth Century.

Illustrated

Height, 10¾ inches.



1113

1111—JADE WATER-HOLDER (Shui Ch'eng)

Pale green. Form of a flattened jar, the cover shaped as a lotus leaf. A phoenix is perched on one side, on the other is a crawling dragon with its claws upon a basin which rests on a low stand. The ornamentation is carved in bold relief and undercut. Has carved teakwood stand Ch'ien-lung (1736-1795).

Illustrated

Height, 7 inches; width, 9 inches.

1112—QUADRANGULAR JADE VASE WITH COVER

Fine gray-white. Dragon-head and loose ring handles. The body is decorated with a design of conventional orchids beautifully carved in low relief. The neck bears the *shueng hsi* "double joy" characters, the emblem of wedded bliss, and around the base and rim are borders of Greek fret. Has carved stand. Nineteenth Century.

Illustrated

Height, 11½ inches.

1113—LAPIS-LAZULI VASE WITH COVER

Fashioned after an ancient bronze vessel, with vertical dentilated ridges and typical archaic ornaments carved in high and low relief. A chimæra serves as finial to cover. Has carved stand. Ch'ien-lung period (1736-1795).

Illustrated

Height, 11 inches.

1114—BEAUTIFUL CARVED JADE CYLINDRICAL VASE (Pi t'ung)

Spinach green. Carved in undercut relief and pierced openwork with the motive known as *Lan T'ing* "the orchid pavilion," showing a mountainous landscape with figures, an extraordinary specimen of skillful and intricate workmanship and very effective when a light is placed within. Carved stand. Ch'ien-lung period (1736-1795).

Illustrated

Height, 7 inches; diameter, 7½ inches.

1115—CARVED CHINESE SLATE PANEL

Bamboo and birds of paradise carved in high relief. On the reverse lotus and aquatic birds.

Height, 7¾ inches; width, 5 inches.

1116—SAKE BOTTLE

Formed of an ostrich egg which is beautifully embellished with storks, pheasants, quail, bamboo and flowering shrubs pencilled in gold lacquer. Has carved stand.

Height, 7 inches.



1114

1117—CARVED WOOD STATUETTE

Standing figure of laughing *Rakan* holding in one hand a "cash" and in the other a "ling chih."

Height, 7¼ inches.

1118—CHINESE NECKLACE

Composed of thirty-four bloodstone beads.

1119—CHINESE (MANDARIN) ROSARY

Composed of amber and jadeite beads. "A long chain of one hundred and eight balls or beads. It is called the Chu-Chu, and it is intended to remind the wearer of the land of which he is a native. Of the one hundred and eight beads, seventy-two are supposed to represent so many precious stones, minerals and metals native to China; and the remaining thirty-six represent as many constellations or planets which shed their benign rays on the country. To the left side of this chain are attached two very short strings of smaller beads, supposed to impress upon the mind of the wearer the reverence he owes to his ancestors and the filial piety at all times due to his parents and guardians; to the right side of the chain is attached a short string of smaller beads to remind the wearer of the allegiance which he owes to the imperial throne of his country."

1120—AGATE COUPE MOUNTED IN SILVER

Octagonal, of dense texture. Two vertical hinged bands, engraved with a lattice and dot pattern, join the foot to the lip. Silver. Maker's mark *Y*. English, style of Seventeenth Century.

Height, 2 inches; diameter, 4 inches.

1121—GREEN SERPENTINE BOWL WITH COVER

With silver moulded, domed foot, and a bulging body with spiral flutings. The low cover has a turned finial and is divided into four panels, each set with a coin: one of Charles II, two of William and Mary, and one of James II. Silver. Maker's mark *Me*. London hall mark. Date letter 1709.

Height, 4¾ inches; diameter, 4⅜ inches.

1122—PORPHYRY CUP MOUNTED IN GILT SILVER

Cylindrical body, rounded at the base and having a double dome cover, Mounting: Seated amorino on the cover, a foliated band on lip and cover, and a domed foot with an engraved band of animals and foliated



scrolls, which is joined to the lip by four hinged vertical bands adorned with female masks. Silver. English, first half of Seventeenth Century.

Height, 5 $\frac{5}{8}$ inches; diameter, 3 inches.

1123—PORPHYRY CUP IN GILT SILVER

Companion to No. 1122, but slightly smaller.

Height, 5 $\frac{1}{2}$ inches; diameter, 3 inches.

1124—PAIR AGATE CANDLESTICKS WITH GILT ORMOLU MOUNTINGS

Fluted baluster stem and square base. The feature of the mounting is the socket, which is in the form of a vase having a turned-over lip, a cylindrical body with a frieze of nymphs and cupids, and a splayed dome foot. On the stem are festoons of flowers and a laurel wreath; on the square base is a narrow foliated band. French, second half of Nineteenth Century.

Illustrated

Height, 7 $\frac{1}{2}$ inches.

1125—PAIR AGATE VASES WITH GILT ORMOLU MOUNTINGS

Cylindrical body tapering below, with dome cover. On the body is a pierced lip-band having two female masks which support the top loop acanthus handles and are joined together by festoons of flowers caught up by a bow knot at the sides; on the cover, a large acanthus wreath band and an acanthus finial. The incurved base has four square balusters above the turned foot, and a band of conventionalized flowers. French, second half of Nineteenth Century.

Illustrated

Height, 9 inches.

1126—ALMOND-SHAPED AGATE VESSEL WITH COVER AND TRAY

In bronze mounting, consisting of a Neptune riding a sea-horse as finial on the cover; a rim-border of relief scrolls; a dragon handle, and six leaf-shaped feet. A foliated scroll band covers the sides of the tray. The finial, rim-border, handle and band on the tray are decorated with enamels of vivid colors. Vienna, middle of Nineteenth Century.

Height, 7½ inches; width, 4 inches; length, 6¼ inches.

1127—PAIR COVERED VASES WITH HANDLES

Glass, in imitation of agate, mounted in silver. Body pear-shaped, with a splayed foot. Mounting: A domed cover with repoussé and chased ornamentation of lion masks and fruit motives in cartouches, and a winged amorino as a finial; two curved caryatid handles and a mid-band on the body joined to a band on the base by two hinged vertical bands, all decorated to conform with the cover. Silver. English, style of first half of Seventeenth Century.

Height, 11⅛ inches; diameter, 3½ inches.

1128—STANDING CUP OF ONYX MOUNTED IN GILT SILVER

The cup, with plain domed cover, has masks and cartouches with sea monsters carved in high relief on the body. The mounting comprises a sea horse as a finial on the cover, an ornamentation of cherub heads and fruit motives on a matted ground on the lip and base, and an ornate stem partly formed of an amorino riding a sea-horse and holding a gadrooned knop, surmounted by a bulged, chased acanthus band; has a domed foot. Silver. Italian, Seventeenth Century. From the Hecksher Collection, Catalogue Number 57B.

Illustrated

Height, 11 inches; diameter, 3⅜ inches.



1129

1129—SPECKLED PORPHYRY TANKARD MOUNTED IN SILVER

Cylindrical body rounded at the base. The hinged silver cover has a centerpiece with an engraved coat-of-arms and helmet, set in a repoussé and chased ornamentation. Bands on the lip and body are similarly ornamented with garlands of fruits and grotesque masks. The angular handle is slightly engraved and has a mermaid as thumb-piece. The foot is domed. Silver. English, style of early Seventeenth Century.

Illustrated

Height, 5¾ inches; diameter, 4 inches.



1130

1130—LARGE SPECKLED PORPHYRY BOWL WITH GILT SILVER MOUNTINGS

Semi-spherical body, mounted in four vertical hinged bands, with lion masks in cartouches alternating with fruit motives, which are joined to similar bands on the lip and foot. On the shaped foot an acanthus border, and inside the bowl a large medallion with a coat-of-arms and helmet surrounded by bold foliated scrolls. Under the foot is engraved: "Repaired and regilded for ye Donor by Marmaduke Beat, York, 1665." Maker's mark *A*. English, York (?). Style of early Seventeenth Century.

Illustrated

Height, 7 $\frac{3}{4}$ inches; diameter, 9 $\frac{3}{8}$ inches.



1131

1131—TALL SPECKLED PORPHYRY CUP IN GILT SILVER MOUNTING

Cylindrical cup tapering at base, with a dome cover, supported by a tall baluster stem with a pear-shaped knop or expansion, flanked by three scrolled female terminus brackets, and a splayed foot adorned with three different coats-of-arms separated by large acanthus leaves. The body has three hinged vertical bands with lion masks in cartouches alternating with fruit motives, which join similar bands on rim and base. The cover has a pear-shape knop, surmounted by a warrior as finial. The knop is flanked by three scrolled brackets and joined to the rim by three bands with lion masks. Rim of cover engraved with an inscription: "Nullum clementia ex omnibus macis quam Regem aut principum decet," and on the base of cup is: "Foptis sequitur victoria, MDCXXII."

Illustrated

Height, 21 $\frac{1}{4}$ inches; diameter, 5 $\frac{1}{2}$ inches.

1132—ROCK CRYSTAL COVERED BOWL

Mounted in gilt and enamel silver. Oval shape on a high foot. Beautiful intaglio ornamentation consisting of a band of mythological subjects around the body, and on the cover and base Neptune, tritons, mermaids and amorini. The cover is surmounted by a vase-shaped finial with appliqué fruit garlands richly enamelled.

Height, 6 $\frac{5}{8}$ inches.

1133—ROCK CRYSTAL VESSEL IN SHAPE OF A FISH

The body, cover and domed foot have an engraved ornamentation of scales, acanthus, palmettes and scrolls. On the cover is a figure of Neptune, and the baluster stem is in the shape of a triton, both finely modelled and enamelled. The mounting consists of bands with silver wire filigree scrolls, shells and other ornamental motives in various enamels and incrustated with imitation precious stones.

Height, 12 $\frac{1}{4}$ inches; length of fish, 10 $\frac{1}{4}$ inches.

1134—SMALL ROCK CRYSTAL COVERED VASE

With silver gilt and enamel mountings. The vase is of cup shape, with dome cover and base; it is of rock crystal carved in a spiral pattern; the mountings, which are executed in metal and various enamels, consist of a band of white panels with swans and cranes painted in rose color. The stem is in shape of a stork, and a series of borders and bands are of scroll designs in white and blue enamel. Surmounting the cover is a flower finial set with a single ruby. Vienna.

Height, 7½ inches.

1135—ROCK CRYSTAL COVERED COUPE

Mounted in silver and enamel. The coupe, cover and base of rock crystal are carved with a scale pattern and ornamented in relief with palmettes and a grotesque mask. The stem is composed of three mermaids with scroll designs executed in silver and enamels; the terminal of the cover is of similar workmanship and consists of a mermaid holding a garland of flowers and rising from a shell. The borders are of silver, with scroll designs in black enamel. Vienna.

Height, 8¼ inches.

1136—ROCK CRYSTAL TAZZA

Carved in shape of a swan. The base engraved with scrolls and rocailles. The mountings, which are of gilt silver, consist of a winged dragon, richly enamelled, and bands with wire filigree scrolls inlaid with enamels, paste and seed pearls. Leather case. Vienna.

Height, 8¾ inches; width, 6 inches.

1137—IVORY TANKARD

Cylindrical body, with low cover and fluted finial, and a curved handle. Carved in high relief with figures of young bacchanals in procession. On the cover is an acanthus wreath and a gadrooned edge, and around the base, a band of fruit motives.

Height, 7 inches.

1138—STANDING CUP

Nautilus shell, mounted in silver. The outside is engraved with butterflies and has flat ivory appliqué carvings of grape vines, slightly tinted. The mounting consists of engraved bands on the body and a dragon at the high end, with a sea god in a knight's helmet riding a sea monster forming the stem and foot. Silver. German, style of Eighteenth Century (?).

Height, 8½ inches; mouth, 2¾x3¼ inches.

1139—MOTHER OF PEARL TEA CADDY

With gilt silver mountings. Oval shape, divided into narrow perpendicular panels, richly engraved with geometrical, leaf and scroll patterns. Cover panelled and engraved like the body, and having an oval centerpiece on which is carved a Venus and Cupid, satyr and faun. Mounting of moulded bands between the panels and on the lip, cover and base. Has gilt silver lining. French. Nineteenth Century.

Height, $4\frac{5}{8}$ inches.

1140—OSTRICH-EGG BOWL

Mounted and lined in gilt silver. On the cover is a pierced foliated border, with a pineapple finial resting on a foliated plate; a similar border is on the lip. The surbase has a wide border of acanthus with an acanthus culot. There are two ring and lion-mask handles, and four foliated claw feet joined by floral festoons. Silver. London, style of early Nineteenth Century, 1830.

Height, $8\frac{3}{8}$ inches.

1141—IMITATION MEERSCHAUM PIPE

Mounted in silver. A cavalry combat is carved in high relief on the head, and on the bottom is a large coat-of-arms. The mounting consists of a high cover, and plain bands at the mouth and joint. Silver. Maker's mark "J. Kopf, Wien."

Height, $7\frac{5}{8}$ inches; length, 7 inches.

1142—CARVED POWDER HORN

In the shape of a ring, with carvings of hounds attacking a wild boar on the obverse, and acanthus motives on the reverse. Silver stopper. English, style of the Seventeenth Century. Silver. Maker's mark A.

Diameter, 3 inches.

1143—MAPLE-WOOD SALT MOUNTED IN SILVER

Round bowl with horizontal moulded bands and horizontal handles. On the lip a scalloped silver band surmounted by a twisted wire. The handles have a silver top with the engraved inscription "S. R. E., 1627." Silver. English, style of early Seventeenth Century.

Height, $1\frac{1}{2}$ inches; diameter, 3 inches.

1144—STANDING COCOANUT CUP WITH COVER AND HANDLE

Mounted in gilt silver. Carved in high relief on the body are three scenes from the story of the Prodigal Son. The mounting comprises

three hinged vertical bands which join at lip and base, all with an acanthus ornamentation; a scrolled ring handle on the top of the small cover; and a domed spreading foot. Engraved initials on cover, *A. B.* German. Seventeenth Century.

Height, 5 $\frac{3}{4}$ inches; diameter, 1 $\frac{3}{4}$ inches.

1145—COCOANUT CUP WITH SILVER MOUNTING

On the body of the cup are carved four medallions with ornaments, one with a coat-of-arms and the inscription: "All our trust in the Lord is." At the top and bottom are bands of a notched pattern. The mounting comprises a plain moulded lip and a high splayed or spreading foot. Silver. Maker's mark *J. D.* London hall mark. Date letter 1835.

Illustrated

Height, 6 $\frac{1}{2}$ inches; diameter, 3 $\frac{1}{8}$ inches.



1145

1146—CUP WITH HANDLE

Of maple wood mounted in silver gilt. The cylindrical cup, with spreading base, has a carved frieze of pointed arches. The mounting consists of plain bands connected to a large gadrooned ornament at the lower joint of the handle, a repoussé and chased band with strapwork, lion masks and fruit motives on the lip, and the handle with an acanthus ornamentation. Underneath the foot is the inscription: "Spes donare novas largue armaque curarum eluere efficax." Silver. English, style of the end of Sixteenth Century.

Illustrated

Height, 6 inches; diameter, 3 $\frac{1}{8}$ inches.



1146

1147—BOX-WOOD SALT ON A SILVER PEDESTAL

The support, which is of German workmanship and of the time of Dürer, depicts Galiléo, Diogenes, Hippocrates and Pythagoras, all skillfully carved in bold relief. On the cover is a figure of the "Angel of light." The mounting is composed of a plain band at the lip; pierced stem and a spreading scalloped foot. Silver. English, style of early Eighteenth Century.

Height, 8 $\frac{1}{2}$ inches.

1148—STANDING CUP OF BEECH WOOD MOUNTED IN SILVER

In the shape of a peddler with a basket on his back leaning on a staff and leading a dog. The mounting comprises bands on the basket engraved with toasts and having small coats-of-arms and family arms appliqué. The earliest date on the family arms is 1607. Silver. German, first half of Seventeenth Century.

Height, 9 $\frac{1}{2}$ inches.

1149—STANDING CUP OF WOOD MOUNTED IN SILVER

The cylindrical cup with rounded base is crudely and boldly carved in relief with branches of leaves on a matted ground, grotesque masks, bands of flowers, mouldings and flutings. The mounting on the lip and foot shows a repoussé, chased and engraved ornamentation of foliage and grotesque masks on a matted ground. Under the foot is engraved a coat of arms with the inscription: "Jacobus MDCIV."

Height, $8\frac{3}{4}$ inches; diameter, $3\frac{3}{4}$ inches.

1150—CARVED IVORY BOX

Oval, with domed cover. Relief carvings on the body of scenes with peasants, some dancing, others playing on the bag-pipe; on the cover a girl standing before a mirror and admiring her necklace, with a jewel case on a table at her side. The cover, the lip and the base are mounted in gilt bronze. Middle of Nineteenth Century.

Height, $3\frac{7}{8}$ inches; length $5\frac{1}{2}$ inches.

1151—IVORY STANDING CUP MOUNTED AND LINED WITH SILVER

On the cylindrical body, which is set upon a high spreading foot, are carved the coat-of-arms of England and an amorino with a lion and a dolphin. The mounting comprises narrow engraved bands at the lip and foot and an acanthus cresting on the foot; and a baluster stem with bulged knop, ornamented with fruit motives and repoussé lion masks in cartouches, surmounted by four lion terminus brackets. Silver. English, style of the first half of Seventeenth Century.

Height, $7\frac{1}{2}$ inches; diameter, $3\frac{1}{2}$ inches.

1152—TALL IVORY CUP WITH COVER AND GILT SILVER MOUNTING

The cylindrical body is carved in undercut and high relief with a bacchanalian revel. An amorino playing the flute serves as finial to the cover. The mounting comprises the domed cover with an engraved acanthus band, the lip with chased flower festoons, and the spreading foot with similar festoons. Silver. German. Eighteenth Century.

Height, $10\frac{3}{8}$ inches; diameter, $2\frac{1}{2}$ inches.

1153—IVORY STANDING CUP MOUNTED AND LINED WITH SILVER

Smooth cylindrical body, with an inside lining in the shape of a shallow cup. Mounting: Domed cover with repoussé and chased thistle vines and a turned finial; two oval appliqué medallions with chased and engraved coats of arms on the body; and a domed foot with the same this-

the ornamentation as the cover. On the lip is engraved: "Sal Sapit omnia 1650"; on the cover, a crown. Silver. Maker's mark *F. S.* London hall mark. Date letter 1690.

Height, $9\frac{1}{4}$ inches; diameter, $4\frac{3}{8}$ inches.



1154

1154—IVORY FLAGON-TANKARD MOUNTED IN SILVER

Smooth cylindrical body, with curved handle in the form of a cherub, terminating in an acanthus scroll. Mounting: A domed cover with turned finial resting on a gadrooned disk, and a band having cartouches with lion heads, female masks and fruit motives alternating; a band at the lip with fruit in oblong panels; a lion thumbpiece; and a spreading domed foot with band similar to that on the cover. Silver. Maker's mark *H. W.* English.

Illustrated

Height, $9\frac{1}{8}$ inches; diameter $3\frac{1}{8}$ inches.

1155—IVORY STATUETTE

Of a standing nude young woman covering her eyes with her hands. On a circular red marble pedestal separated from the square base by a chased laurel wreath of gilt bronze. Second half of Nineteenth Century.

Height, 9 inches.

1156—IVORY STATUETTE

Of a standing nude young woman wearing a band set with amethysts in her hair, and holding before her a jewel case having a turquoise set in the cover. High circular brown marble pedestal decorated with an appliqué gilt bronze flower festoon. Second half of Nineteenth Century.

Height, $9\frac{5}{8}$ inches.

1157—IVORY RELIEF

Of a sea god abducting a nymph. German, beginning of Eighteenth Century.

Height, $4\frac{1}{8}$ inches; width, $3\frac{5}{8}$ inches.

1158—IVORY STATUETTE

Madonna and Child. Mary sitting, the Child standing on her knee. French, first half of Fourteenth Century.

Illustrated

Height, $5\frac{1}{2}$ inches.



1158



1159

1159—CARVED IVORY GROUP

Madonna and Child. Standing figure of the Virgin who carries the Child in her arms. On a circular black wooden pedestal. French. Early Sixteenth Century.

Illustrated

Height, 12 inches.

1160—ANTIQUE IVORY CARVING

Madonna and Child. A standing figure of the Virgin, heavily draped and wearing a crown, carrying in her left arm the Child and holding in her right hand a lily. On black wood base. Second half of Fourteenth Century.

Extreme height, 10 $\frac{3}{4}$ inches.

1161—IVORY STATUETTE

Mary as the Mother of Sorrows, standing, her hands crossed on her breast. On an heptagonal ivory pedestal. French, second half of Fourteenth Century.

Height, 11 $\frac{3}{8}$ inches.

1162—CARVED IVORY HEXAGONAL BOX

Each side of the body has two panels with two figures of knights and ladies, flanked by a soldier with sword and pointed shield. The incurved cover has a wide band of flying Cupids, two of whom hold a shield, upon a background filled with leaves; a smaller outside band of inlaid cosmati patterns, and a large hexagonal finial. The underside of the box is painted with gilt stars on a black ground, and the inside has a lining of Persian silk, with a yellow pattern on a red ground, and a gold lace border. Italian, Fourteenth Century; style of Ambriacchi, Venice.

Illustrated

Height, 9 inches; diameter, 8 $\frac{7}{8}$ inches.

1163—CARVED IVORY PAPEL FROM A RELIQUARY

Rectangular, with figures of Christ and six Apostles carved in high relief, and above them a baldachin with pointed arches having a dragon at each end; below them is a frieze with thistle motives. French. Fourteenth Century.

Height, 10 $\frac{5}{8}$ inches; width, 9 $\frac{7}{8}$ inches.

1164—IVORY STATUETTE

Mary with the Child in her arms. She holds a bouquet in her right hand and the Child has a dove. Spanish. Sixteenth and Seventeenth Centuries.

Height, 18 inches.



1162



1165—TALL IVORY CUP WITH COVER

Body carved in high relief with Neptune and other gods and nymphs below a row of flying amorini. The gilt bronze mounting comprises a wide rim around the lip, engraved with strapwork and fruit, a domed base resting on chased masks and adorned with a large band and masks heavily embossed and chased, and the cover, which has chased band and four appliqué amorini heads. Ivory finial of an amorino with a bagpipe, and a dolphin. German. Maker's mark: Emblem (Rosenberg, No. 154). Hall mark of Augsburg. Second half of Seventeenth Century.

Illustrated

Height, 15 inches.

1166—IVORY GROUP

Copy of the Rape of Prosperina by Giovanni de Bologna.

Illustrated

Height, 17 inches.

1167—IVORY GROUP

Nymph and Cupid (Triumph of Love). The nymph is running and carries Cupid on her shoulder; with one of her hands she holds his foot, with the other his hand. On a circular black wood pedestal. Second half of Nineteenth Century.

Height, 25 inches.

1168—IVORY STATUETTE—OH!! AH!!!

A standing nude female, with her hands at her mouth calling aloud. Around her neck is a necklace of shells, and at her side, hanging from a ribbon, are her hat and a gourd. Has plush-lined case. French.

Height with pedestal, 21½ inches.



1166

SIXTH AFTERNOON'S SALE

TUESDAY, FEBRUARY 21st, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1169 to 1384, inclusive

OLD ENGLISH CHINA

1169—SMALL SAUCER

Decorated in blue print; within the centre a seascape with sailing ships. On the rim are motives of flowers and leaves. Wedgwood mark. First half of the Nineteenth Century.

Diameter, 5 inches.

1170—LOWESTOFT LADLE

Porcelain bowl, the outside painted in blue underglaze, with scrolls and leaves forming frames for the reserves which are filled with flowers in polychrome. Wood handle. English, second half of Eighteenth Century.

Length, 13 $\frac{3}{4}$ inches.

1171—STONEWARE TEAPOT

Black lustrous glaze, globular body, a handle in the form of a branch, and a curved spout with a silver end and chain. English, end of the Eighteenth Century.

Height, 5 $\frac{1}{2}$ inches.

1172—MILK PITCHER

With curved handle and a short cylindrical neck. Decorated with a silver transfer engraving of large flowers and branches; the neck with a scroll border. Leeds, end of the Eighteenth Century.

Height, 6 $\frac{1}{4}$ inches.

1173—OLD STAFFORDSHIRE PLATE

Decorated in cobalt blue. One of the "Dr. Syntax Series." In the centre, the scene in the house where Dr. Syntax returns from his tour. On the rim, flowers and scrolls. "Staffordshire, Clews, Warranted." Mark impressed. After 1814.

Diameter, 8 $\frac{3}{4}$ inches.

1174—OLD STAFFORDSHIRE MUG

Cream-color ground, with printed view of farm house, "La Belle Alliance." Silver low dome cover, with flat top, in which is inserted a medallion with a profile bust of a warrior (Louis XIV period); on both sides trophies of arms and standards. The reverse shows a lamb in profile carrying a banner. Under it "Mali-A-1676.Y" In the exergue: "Ad Dominum patriamque redit." Scrolled thumb-piece. Silver maker's mark: C L W (?) Staffordshire, about 1815.

Height, 4 $\frac{7}{8}$ inches.

1175—OLD STAFFORDSHIRE MILK PITCHER

Painted in polychrome, the one side with a picture and the inscription "West view of the Iron Bridge near Sunderland. Foundation stone laid September 24, 1793. Opened August 9, 1796." On the other side are six lines taken from a poem. Edged with copper lustre. Staffordshire, about 1796.

Height, $4\frac{5}{8}$ inches.

1176—OLD STAFFORDSHIRE MILK PITCHER

Around the body a hunting scene in high relief with two hunters and a dog painted in copper lustre, green and pink. On the neck, grape vines in relief, also in copper lustre. Staffordshire, first third of the Nineteenth Century.

Height, $6\frac{3}{4}$ inches.

1177—OLD STAFFORDSHIRE FIGURINE

Semi-nude female figure, with white drapery, representing Sculpture. Square base. Staffordshire, end of the Eighteenth Century. Imitation of the Meissen mark.

Height, $7\frac{3}{4}$ inches.

1178—TWO OLD STAFFORDSHIRE FIGURINES

Ceres with a sickle and sheaf of wheat and Pomona with fruit in her cloak and hand, painted in various colors. Staffordshire, about 1800.

Height, $7\frac{3}{8}$ inches.

1179—OLD WORCESTER TEACUP WITH SAUCER

Bowl-shape cup, with curved handle. Transfer printing of an engraving in pale purple *camaiëu*; subject, a rustic scene. In the centre of the cup is a swan. Worcester mark: Crossed swords, about 1760.

1180—OLD WORCESTER CUP WITH SAUCER

Black transfer printing of an engraving; subject, a cavalier kneeling before a lady and kissing her hand; also a park landscape. Worcester, without mark. Signature, *R. Hugues, fecit.* About 1760.

1181—OLD WORCESTER TEACUP WITH SAUCER

Decorated with a black transfer printing of an engraving showing a cavalier with a lady on a garden seat at tea, and another showing a lady with a boy, in a landscape. Worcester. *Mark:* Imitation of the mark of Meissen. Dr. Hall's period (1751-1776). The painting signed with an anchor and R. H. Worcester. (Robert Hancock, engraver, after 1756.)

1182—OLD WORCESTER CUP AND SAUCER

Painted with Chinese *genre* subjects in polychrome and gold on a chocolate-brown ground. In the centre of the saucer is a butterfly within a laurel wreath. Worcester (?), imitation of Sèvres mark and "By" in red. End of the Eighteenth Century.

1183—OLD WORCESTER CUP AND SAUCER

Painted all over, especially in iron-red and green, with exotic birds and Chinese flowers and houses. On the rims are bands of leaf and floral scrolls on a gold and iron-red ground. Worcester mark, impressed F. B. B. with crown. Flight, Barr & Barr, 1807-1813.

1184—OLD WORCESTER COFFEE POT AND CUP WITH SAUCER

Pear-shape coffee pot, with cover. Finial in the shape of a pine cone. Cylindrical tapering cup. The saucer has a depression for the cup to set in. Painted with oval panels within gold frames containing musical parties and landscapes with figures, the remaining space *semé* with butterflies and flowers. Worcester, the crescent impressed; about 1760.

1185—OLD WORCESTER SUGAR BOWL WITH COVER

Deep cylindrical bowl, cover, with an acorn finial. White glaze, with paintings of exotic birds, of small figures in landscapes and shipping, executed in brilliant enamel colors. Worcester, without mark; about 1760.

Height, 5¼ inches.

1186—OLD WORCESTER MILK PITCHER

Pear shape. Black transfer print. Portrait of Frederick the Great, a flying genius with a trombone, and trophies and flags with the names of the battles of 1757. Worcester, without mark. Signed, R. H. Worcester, with anchor. Robert Hancock, 1757.

Height, 5½ inches.

1187—OLD WORCESTER TEAPOT

Globular body; the body and cover in white glaze reserve panels filled with flowering twigs in blue, and divided by wavy blue stripes of scale pattern. Worcester. *Mark:* The crescent in blue; about 1760.

1188—OLD WORCESTER TEAPOT, BOWL AND PLATE

The decoration consists of panels containing white scrolls on a dark blue ground, alternating with iron-red and purple scrolls on a white ground; gold outlines. Worcester. *Marks:* On the pot the fretted squares; on the other two pieces the crescent. About 1760.

1189—OLD WORCESTER PORTION OF TEA SET

Consisting of a tall coffee pot, two scalloped edged plates and teacup. Upon a dark blue scale ground are white shaped panels within gold frames, containing exotic birds and butterflies, painted in enamel colors. Worcester, without mark; about 1760.

Height, 10 inches.

1190—SIX OLD WORCESTER PLATES AND TRAYS

Consisting of two scalloped edge plates, two oval trays and two heart-shaped trays. Decorated in Japanese style. In the centre peony blossoms, on the rim panels with peony crests in iron-red on a brocade ground, alternating with peony twigs and buds in gold, iron-red and purple. Worcester, without mark; about 1760. Dr. Wall's period.

1191—OLD WORCESTER JAR

Oviform. Enamelled in dark blue, with white reserves containing Chinese flowers and birds in iron-red and copper-green. Worcester, fretted squares; about 1760.

Height, 8¼ inches.

1192—OLD WORCESTER VASE

Urn shape. Painted with reserves containing flowers, especially roses framed with gold, on a blue scale ground. Worcester, mark W. of Dr. Wall; about 1770-1780.

Height, 7⅞ inches.

1193—MINTON CUP AND SAUCER

The cup and saucer are painted with Chinese flowers in panels, alternating with scroll panels. Minton, without mark; early Nineteenth Century.

1194—MINTON CUP AND SAUCER

Bowl-shape cup without handle; painted with flowers and leaves and *semé* with gold flowers. Minton, early Nineteenth Century.

1195—MINTON PLATE

Painted in red, blue and gold with Chinese flowers. On the rim is a foliated design on a blue ground. Minton, first half of Nineteenth Century. Without mark.

Diameter, 8¼ inches.

1196—MINTON PLATE

Painted in red, blue, green and gold with Chinese flowers and scrolls. Minton, early Nineteenth Century. Without mark.

Diameter, 8⅝ inches.

1197—MINTON PLATE

Painted with Chinese flowers and acanthus leaves in blue, red, green and gold. Minton, Stoke-on-Trent. *Mark*: Impressed Minton. Early Nineteenth Century.

Diameter, 8¾ inches.

1198—DERBY TEACUP AND SAUCER

Painted in blue, red, green and gold, with Chinese flowers in shaped panels. Derby. *Mark*: Bloor, Derby.

1199—DERBY CUP AND SAUCER

Painted with Chinese flowers and acanthus in blue, red and gold; the rims with a gold diagonal design on a blue ground. Derby. *Mark*: Duesbury in red; about 1790.

1200—DERBY PLATE

Painted with Chinese flowers and acanthus leaves in blue, red and gold. Derby. *Mark*: Duesbury in red; about 1790.

Diameter, 8¼ inches.

1201—PAIR SMALL DERBY VASES

Bottle shape. Green glaze, incrustated with polychrome flowers in relief. Derby. *Mark*: Bloor.

Height, 4½ inches.

1202—DERBY FIGURINE

Lady in green jacket, and blue skirt with gold flowers, sitting on a rock with a cat on her lap. Derby, without mark; about 1760.

Height, 5¼ inches.

1203—BRISTOL FIGURINE

Diana, with bow and quiver, in an olive-green dress. *Mark*: Impressed B and cross.

Height, 2¾ inches.

1204—DERBY FIGURINE

"Father Time" with his left foot on the globe. Yellow drapery with blue and gold flowers. In the background is an anchor. Derby. Impressed No. 222. About 1770.

Height, 6⅝ inches.

1205—PAIR DERBY BISCUIT FIGURINES

Peasant, with cup in his hand, carrying a cask, and a peasant woman with flowers in her hand leaning against a tree. Derby, without mark. About 1780.

Height, 6½ inches.

1206—DERBY GROUP

Mythological subject. Venus and Adonis. Adonis asleep with Venus on clouds hovering over him. Derby, without mark. Late Eighteenth Century.

Height, $7\frac{1}{2}$ inches.

1207—CHELSEA CUP AND SAUCER

Painted in purple-red *en camaïeu*, with exotic birds. Chelsea. Mark: Gold anchor. About 1750.

1208—CHELSEA COFFEE POT

Pear shape, with a curved spout ending in a dragon head. On each side of the body mythological scenes in high relief and painted in various colors. English, Chelsea. About 1760. In the style of Capo-di-Monte.

Height, 9 inches.

1209—TWO CHELSEA CUPS AND SAUCERS

To match the preceding coffee pot, No. 1208.

1210—CHELSEA COFFEE POT

Pear shape. Decorations, a lady in a landscape among ruins, and a spray of flowers. English, Chelsea; red anchor. About 1750.

Illustrated

Height, $7\frac{1}{2}$ inches.

1211—BOW-CHELSEA COFFEE POT

Pear shape, with curved spout ending a dragon head. Of white glaze and decorated with peonies in the Oriental style. English, Bow-Chelsea, about 1740.

Illustrated

Height, $8\frac{1}{2}$ inches.

1212—CHELSEA SCENT BOTTLE

White glaze porcelain, in the shape of a tree trunk with clusters of grapes and leaves in relief. On one side a boy is holding by the horns a goat which is on the other side. Silver mounting. Chelsea. About 1760.

Height, $2\frac{7}{8}$ inches.

1213—CHELSEA SCENT BOTTLE

In the shape of a tree trunk incrustated with colored flowers. A Cupid holds a flask which a girl is smelling. The stopper is in the form of a bouquet of flowers. Painted with various colors and gilding. Chelsea, without mark. About 1760. In morocco case.

Height, $3\frac{1}{2}$ inches.



1213

1215

1218

1214—CHELSEA FIGURINE

Harlequin, in pale pink dress and hat, sitting upon a rock beating a drum. Chelsea, red anchor. About 1750.

Height, 6 inches.

1215—CHELSEA FIGURINE

Shepherdess in blue bodice and white flowered skirt, wreathing with garlands a sheep. Chelsea, without mark. About 1760.

Illustrated

Height, 6½ inches.

1216—PAIR OF CHELSEA FIGURINES

Shepherd and shepherdess sitting on rocks. He is playing a bagpipe and at his side is a dog; she is playing on the guitar and at her side is a lamb. Chelsea, without mark. About 1760-1770.

Height, 7⅝ inches.

1217—CHELSEA FIGURINE

Diana with bow and arrow, and quiver on her back. She wears a rose-colored garment, with a floriated pattern. On the ground is a greyhound. Chelsea, without mark. About 1760.

Illustrated

Height, 11 inches.

1218—PAIR OF CHELSEA FIGURINES

Shepherd and shepherdess. He wears white flowered trousers, and a white coat with green lining; in his left hand he carries a fruit basket, and in the right he holds a cherry. The shepherdess wears a jacket of rose color and a white flowered skirt; she carries flowers in her hand and in her apron. Chelsea, without mark. About 1750-1760.

Illustrated

Height, 9½ inches.

1219—PAIR OF CHELSEA FIGURINES

Richly costumed male and female figures. The male is dressed in a pink jacket and green trousers decorated with gold leaves, a green cloak with red lining, and a black hat with feathers. The female wears a pink waist, red skirt with gold leaves and a green hat with feathers. On the ground lies a yellow and black domino mask. Chelsea, without mark. About 1760.

Illustrated

Height, 11¼ inches.

1220—CHELSEA CANDLESTICK

With group of three red foxes; the shaft in the shape of a tree covered with relief blossoms of many colors; the base is also incrustated with flowers. Chelsea, gold anchor. About 1760.

Illustrated

Height, 9⅝ inches.

1221—PAIR OF CHELSEA CANDLESTICKS

Pastoral figures in red jackets; his trousers and her skirt in royal blue with reserved flower panels. He has a basket of fruit at his side and she carries fruits in one hand and flowers in her apron; each clasps with one hand the curved shaft of the candlestick, which is covered with flowers in relief. Chelsea, without mark. About 1760.

Illustrated

Height, 11½ inches.

1222—PAIR OF CHELSEA CANDLESTICKS

Shepherd and shepherdess. He wears a pink and gold flowered jacket, trousers with gold and a red mosaic pattern, and plays a flagelot; at his feet is a dog. The shepherdess wears a skirt with a large pattern in red and yellow, and carries flowers in her right hand and in her apron. On the ground is a sheep. The shaft of the candlestick is in the form of a tree, entirely covered with blossoms. Chelsea, without mark. About 1760.

Illustrated

Height, 10 inches.

1223—STAFFORDSHIRE FIGURINE

Shepherdess seated and playing a guitar; at her side a lamb. The background formed of relief blossoms and foliage, the whole decorated in enamel colors. Staffordshire, second half of the Eighteenth Century. Imitation of Chelsea.

Height, 7 inches.

1224—PAIR OF OLD SWANSEA VASES

Oviform body, with two handles decorated with acanthus at the joints; richly gilded. The body is painted in polychrome with scenes from Dr. Syntax. English (Swansea). End of the Eighteenth Century.

Height, 10½ inches.

1225—OLD ENGLISH TALL COFFEE POT

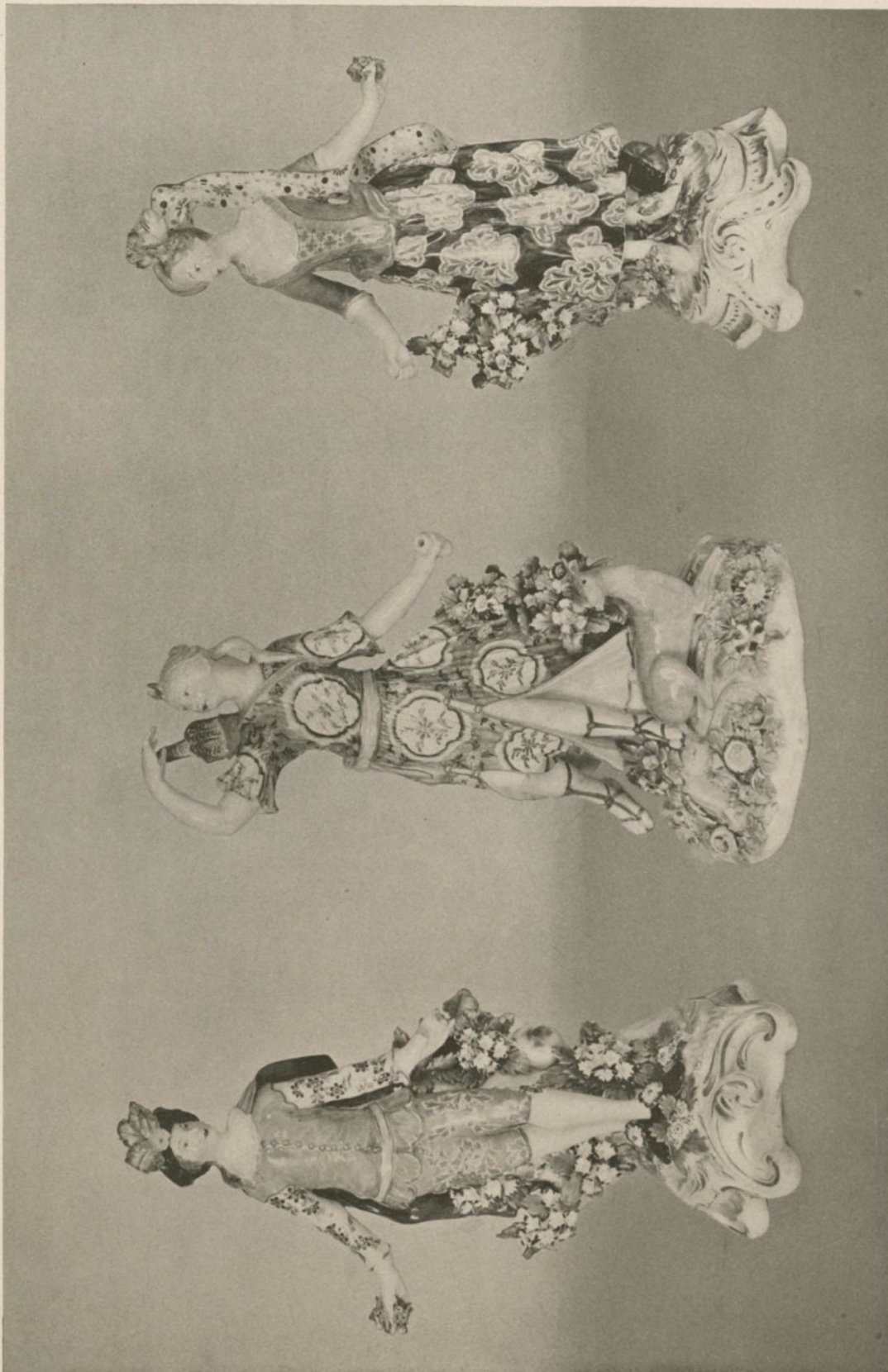
Brown earthenware, with a lustrous black glaze. Pear-shape body, cover with a silver vase as finial and spout with a silver end. On the cover is a band of acanthus cresting. English. End of the Eighteenth Century.

Height, 12 inches.

1226—OLD ENGLISH TALL COFFEE POT

Brown earthenware, with a lustrous black glaze. The lip with silver pierced border of laurel festoons; the cover with a silver vase finial resting on a fluted disc. The end of the spout and the chain are of silver. English. End of the Eighteenth Century.

Height, 12 inches.



1219

1217

1219

1227—OLD WEDGWOOD BLACK BASALTES WARE

Head of Alexander Pope, the poet (1686-1744). This is one of the smaller busts catalogued by Wedgwood as "from 10 to 11½ inches high." It belongs to the series of modern poets made in the winter of 1777 by Flaxman and "taken from the finest prints." This copy, however, probably dates from about 1790. Marked twice on bust and pedestal: Wedgwood.

Height, 12 inches.

1228—THE WEDGWOOD "PORTLAND VASE"

In 1789, after nearly four years of arduous labor, Josiah Wedgwood completed what is, without any manner of doubt, the most important single piece of pottery with which his name is connected—the reproduction, in Jasper Ware, of the so-called "Portland Vase."

The original, an Alexandrian glass cameo of the First Century B.C., was exhumed from a tumulus near Rome in 1623 and fell into the hands of Maffeo Barberini, Pope Urban VIII, by whose family it was retained, and known as the Barberini Vase, until 1784. Acquired by Sir William Hamilton in that year, it was sold by him to the Duchess of Portland at the sale of whose famous "Museum" it was bid in by her son, the third duke, for £1,029. It was lent by him to Wedgwood for the purpose of copying and some thirty years later was deposited by the fourth duke in the British Museum, where it is still on exhibition in the Coin Room.

The subjects of the cameo reliefs have never been definitely determined, though many conjectures have been made. It is now generally agreed, however, that they depict scenes in the courtship of Peleus and Thetis; on one side their meeting on Mount Pelion, and on the other their betrothal in the presence of Poseidon, or Neptune, and Eros, or Cupid. The medallion on the under surface of the base, which originally belonged to some other vase and has been cut down to fit its present position, is clearly a head of Paris wearing a Phrygian cap. To translate into so different a medium as his semi-opaque Jasper Ware the color and light effects of a glass cameo would have prevented insuperable difficulties to any but such a master Potter as Wedgwood. As it was it occupied him and his little body of highly trained modellers and potters for three and a half years, and his success was a triumphant proof of his masterly control of his materials.

The body was fashioned in a very dark blue-black jasper to which the reliefs in white jasper were affixed, and, in the case at least of the copies produced under Wedgwood's direct supervision, the reliefs were subjected not only to a careful polishing on the lapidary's wheel, but to a careful grinding away, which left the relief so thin in places that the dark ground could be seen through it.

Of the difficulty of reproducing the glass-like effect of the original, Wedgwood was keenly conscious. "It is here," he wrote to Sir William Hamilton, "that I am most sensible of my weakness, and that I must of necessity call in the engraver to my assistance."

A widely spread and curious misapprehension seems to exist regarding the number of copies of the vase which Wedgwood executed during his lifetime. It is often asserted that Wedgwood made, at the very outset, fifty copies, which he sold by subscription, and it is customary to debate whether or not some particular example may lay claim to the title of being "one of the fifty." The facts really seem to be that Wedgwood made and sold by subscription no more than twenty and of these, Mr. Rathbone asserts, only sixteen can to-day be definitely traced by documentary evidence. But until his death in 1795 Wedgwood continued to produce copies, continually increasing in excellence, and for some ten or fifteen years after his death his son, Josiah, employing the same artists as his father, with the exception of Webber, produced copies which were to all intents and purposes the equal to those first made. Even so, however, so slow and careful were the processes employed that it is safe to assert that between 1789 and 1805 no more than fifty copies in all were made.

It remains only to add that, as the Portland Vase reproduction is quite properly regarded by collectors as the most important piece of old Wedgwood in existence, so the prices at which it has sold during the last sixty years are a curious index to the increasing estimation in which Wedgwood's productions in general are held. Thus in 1849 the Fulk copy was bid in by the family of that pioneer among Wedg-

wood collectors for \$100, while a score of years later the copy in the Parnell collection sold for \$865. In the early nineties W. Durning Holt's copy sold for over \$1,000, and less than a decade ago, in 1902, that belonging to the late Dr. Propert brought \$2,000 at Christie's.

Mr. Hoe's Wedgwood "Portland Vase" is incomparably the finest example ever offered for sale in this country. While lacking those accidental variations in color, which, owing to its being a trial-piece, give a certain sort of charm to the celebrated Propert vase, it undoubtedly approaches nearer to Wedgwood's own ideal. The body is of the true "Barberini Black" jasper, a color which Wedgwood arrived at by making a mixture of blue and black, and then dipping in black, and the reliefs are of the same clear white as the glass or plate of the original. But it is to the lapidary's skill that the Hoe vase owes the chief part of its alluring charm. In the process of polishing, the inner folds of the garments, the wings of the hovering Eros, the crevices of the rocks and the leaves of the trees, have been so carefully reduced in thickness that the effects of the modelling have been perceptibly heightened. Indeed, as Wedgwood wrote of the original, there has been given to the work "the effect of painting as well as of sculpture." The blue-black ground work, however, has been left practically untouched and retains that marvelous satin-like bloom which is the mark of only the very finest quality of old Wedgwood Jasper Ware. Only where the handles are joined to the lower part of the neck has the black jasper been put under the lapidary's wheel—a very pleasing touch of artistic refinement.

Illustrated

OLD FRENCH PORCELAIN

1229—FRENCH CUP AND SAUCER

Rims of both cup and saucer have bands of royal blue with gold scrolls and white reserves containing birds and insects. Inside the cup is the inscription: "Figuier de la Caroline." In the centre of the saucer a large heron and the inscription, "Héron bleuâtre de Cayenne." Paris. End of the Eighteenth Century.

1230—OLD SÈVRES CUP WITH SAUCER

Decorated with spiral bands filled with flowers upon a white ground, alternating with broad bands having gold scrolls on a royal blue ground. Sèvres. *Mark*: 1756. Painter's mark: H.

1231—OLD SÈVRES CUP AND SAUCER

The lower portion of the cup is decorated on a ground of Rose Pompadour with a decoration of gilt festoons in slight relief and an oval panel of white reserve painted in tropical birds of brilliantly colored plumage. The upper portion is decorated with an arabesque design on white ground of flowers in baskets and two medallions painted on a dark red ground with classical portraits *en camaïeu*. The saucer has in the centre a circular medallion of white reserve painted in tropical birds surrounded by a field of Rose Pompadour. The border has, on a white ground, an arabesque pattern with baskets of flowers and



1228

two medallions with classical portraits painted *en camaïeu*. This exquisite example of early Sèvres was probably made about 1715. *Mark*: Double L p. gray.

1232—THREE SÈVRES CUPS WITH SAUCERS

Decorated with floral wreaths entwined with a turquoise-blue ribbon. Sèvres. *Marks* of 1754 and 1770.

1233—EMPIRE TEAPOT

Globular body on three claw feet, with a handle in the form of a swan's head, a large curved spout, and an acorn finial on the cover. *Bleu-de-roi* ground; around the shoulder are gold vines and on the incurved neck is a gold border with a wreath of oak leaves. French. Beginning of the Nineteenth Century.

Height, 2½ inches.

1234—EWER WITH COVER AND HANDLE

Old Sèvres. A thumb-piece and hinge of cover of silver. On a white ground are painted in natural colors, detached bouquets of roses, carnations and other flowers. The cover and rim are edged with blue lines and a gilded border. The date letter gives 1765 as the year of manufacture and the *fleur-de-lis* signifies that it was made for royal use. *Mark*: Double L, with *fleur-de-lis* and letter M. P. blue.

1235—OLD FRENCH TANKARD WITH COVER

Translucent paste with a creamy white glaze; the lower part of the body with floral scrolls in relief. Silver cover enamelled in blue, and decorated with a monogram and crown. Has an acanthus thumb-piece and twisted wire handle. First half of the Eighteenth Century. French, Chantilly or St. Cloud.

Height, 5½ inches.

1236—OLD FRENCH FLASK

Pilgrim bottle shape, with silver foot and neck, and a stopper with a chain. On each side is a female mask which joins the chain. White glaze, painted in blue with flowers and leaves. French (Chatillon?). Eighteenth Century.

Height, 7⅛ inches; width, 5½ inches.



1237—OLD FRENCH PLATE

With curved and scalloped rim, decorated with a blue painting of Chinese flowers, utensils and emblems. St. Cloud. Imitation of Chinese mark. About 1760.

Illustrated

Diameter, 8¼ inches.

1238—OLD SÈVRES EWER WITH COVER AND HANDLE

Old soft paste. White ground, with detached bouquets of roses and other flowers painted in blue. The lid, thumb-piece and hinge are of silver, with a coat-of-arms carrying a boar's head as crest and the double motto, "Corda serrata panda" and "Semper paratus pugnare pro patria." The crown over the double L denotes that this piece was made for royal use or as a present from royalty. The date letter gives the year of manufacture as 1753. *Mark:* Double L crowned and with initial A p. blue. Silver. Maker's mark: Crowned P.

Height, 8¼ inches.

1239—OLD FRENCH FAÏENCE FLASK

In the shape of a book. Blue glaze, with white arabesques. French, Nevers. Seventeenth to Eighteenth Centuries.

Height, 8⅝ inches; width, 5¼ inches.

1240—PAIR OLD MINTON VASES WITH COVERS

Soft paste. Ovoid form, with flat handles. Covers and bases of vases are fluted, the rims are "jewelled" in large turquoises and on both sides are laurel festoons modelled and gilt in relief. The decoration is of *bleu-de-roi* and gold on a white ground. Blue and gold ribbons en-

circle painted medallions of amorini resting on clouds, while small panels on the necks and bases of each are decorated with bouquets of flowers. Cover finials are cone-shaped, with turquoise jewels and the outer surfaces of the handles are set with turquoise "jewels." Unmarked with the exception of the decorator's mark in gold on insides of covers.

Height, 14 inches.

1241—OLD FRENCH BOWL

Faïence. Painted in orange, green and blue. In the centre men are up in a large tree which is being sawn down by women. Below is John the Baptist and the inscription: "1769, Jean Benard l'ainé." On the rim is a long poem. French. 1769.

Diameter, 12 $\frac{3}{8}$ inches.

OLD DELFT

1242—DELFT VASE

Gourd shape, octagonal body; the lower part painted with Chinese figures and wide spreading trees in red, green and gold in *famille verte* style. Delft. First half of the Eighteenth Century.

Height, 6 $\frac{3}{4}$ inches.

1243—FAÏENCE TANKARD

White glazed. Bulged body, with narrow flaring neck and spreading foot. Silver gilt domed cover, with a swan as finial and a mermaid as thumb-piece; the foot edged with a band of acanthus cresting in gilded silver. Holland. First half of the Seventeenth Century. Cover, with marks B. W., of the same period.

Height, 7 $\frac{3}{4}$ inches.

1244—COFFEE POT

Pear shape. The body and cover are painted with scenes of a village and river, flowers, and on the lip and cover a gold lace border. Amsterdam. *Mark:* M O L and a star. Manufactory, onde Losdrecht. Second half of Eighteenth Century.

Height, 6 $\frac{1}{2}$ inches.

1245—COFFEE POT

Pear shape. The body is painted with two seascapes and flowers in enamel colors and on the lip and cover with a border of gold scrolls on a king's blue ground. Hague. *Mark:* Stork. About 1770-1780.

Height, 6 $\frac{3}{4}$ inches.



1248

1246—DELFT JAR

Decorated in underglaze cobalt blue. On the upper part six small round panels containing Chinese figures; on the lower part large oval panels containing flower vases alternating with Chinese women, the spaces between being filled with lozenge patterns and flower motives. *Mark:* Monogram A. K. (Anthony Kruiwig). Middle of the Eighteenth Century.

Illustrated

Height, 7¼ inches; diameter, 7 inches.

1247—DELFT GARNITURE

Consisting of an oviform jar and two bottle-shaped vases. Painted in blue with Chinese flower vases, utensils and emblems. Delft, without mark. Eighteenth Century.

Illustrated

Respective heights, 6⅞ and 7½ inches.

1248—DELFT GARNITURE

Comprising two tall beaker-shaped vases and three oviform jars with high domed covers having knob finials. Painted in blue on a white ground with panels of river scenes with sailing ships, small panels of dogs and harlequins' heads and scroll borders. Delft. Middle of the Eighteenth Century.

Illustrated

Respective heights, 20 and 19 inches.

OLD DRESDEN WARE

1249—TWO SMALL CUPS

One rose-red ground, with three reserves containing flower sprays, with gold lozenge borders; inside the rim a band of flowers and arabesques. Dresden, Marcolini. *Mark*: Swords with two stars. The other painted in green, with flowers, leaves and butterflies. Dresden. *Mark*: Swords. Eighteenth Century.

1250—TWO DRESDEN SAUCERS

- A. In the centre a Dutch landscape painted in black and framed with gold and purple scrolls. On the rim a border of gold lace pattern. Dresden. Without mark. Gold No. 29.
- B. In the centre, painted in black, a hunter with dogs and slain game. On the rim gold scroll and lozenge pattern. Dresden. Without mark.

1251—TWO DRESDEN CUPS

- A. Painted in two purple panels of marine subjects with Dutch figures framed in gold and purple scrolls; the inside rim has a gold lace pattern. Dresden. *Mark*: Swords. About 1740-1750.
- B. Decorated with two pastoral subjects in purple and in the centre with flowers. Dresden. *Mark*: Swords. About 1750.

1252—DRESDEN CUP AND SAUCER

High cylindrical cup with curved handles; upper part painted in polychrome with Chinese personages at tea; the lower part fluted, and painted in green and gold. Flat saucer, the outside fluted like cup; in the centre a scene of Chinese social life framed with gold scrolls, and on the rim a gold lace pattern. Dresden, without mark.

1253—DRESDEN-COVERED CUP

A handle in the form of a twisted branch, and a low cover with a blossom as finial. On the body and cover a young shepherd and sheep; on the cover and lip a border of alternating flowers and bow knots. Dresden, Marcolini. *Marks*: Swords with star. 1796-1814.

1254—DRESDEN CUP WITH COVER

Decorated with landscapes, figures, animals and flowers. On the rim of cover and cup a border of gold on a king's blue ground. Dresden, Marcolini. *Mark*: Swords with two stars.

Height, 3½ inches; diameter, 2½ inches.

1255—DRESDEN CUP AND SAUCER

Yellow ground with flowers. On the cup reserves painted in purple with Dutch seascapes; on the saucer a reserve showing an Italian palace on a river. Dresden. *Mark*: Swords. About 1740-1750.

1256—DRESDEN CUP AND SAUCER

Having a yellow ground with two reserves containing blossoms in many colors; on the saucer flowers on a white ground. Dresden. *Mark*: Swords. Painter's mark: A. About 1740-1750.

1257—DRESDEN TEACUP AND SAUCER

On a ground of rose *soufflé* are two reserves of river scenes, one with a cavalier and lady, the other with Dutch personages; inside, a gold lace pattern and a seascape. In the centre of the saucer, framed in a rich gold lace pattern, a cavalier and lady stand near a waterfall. The outside has a rose-red ground, with a gold lace border on the rim. Dresden. *Mark*: Swords and gold. No. 55. About 1740-1750.

1258—DRESDEN CUP AND SAUCER

Yellow ground with reserves containing landscapes and Dutch figures in various colors; in the centre of the cup a bouquet of flowers, and the rims of both decorated with a gold lace pattern. Dresden. *Mark*: Swords. About 1740-1750.

1259—DRESDEN CUP AND SAUCER

Painted in polychrome with river scenes and Dutch figures, with gold and rose-red scrolls; inside, on the lip, four small oval landscape panels; the saucer decorated to conform. Dresden. *Mark*: Swords. About 1740-1750.



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1260—DRESDEN CUP AND SAUCER

Yellow ground, with reserves containing landscapes with Dutch figures in various colors; in the centre of the cup is a landscape in purple *camaïeu*, and inside rims have a gold lace pattern. Dresden. *Mark*: Swords. About 1740-1750.

1261—DRESDEN CUP AND SAUCER

Painted with river scenes and Dutch figures. Exterior of the saucer *semé* with flowers. *Mark*: Swords and R. in gold. About 1740.

1262—DRESDEN CUP AND SAUCER

The sides of cup and the under-border of saucer of rose-colored ground with reserves containing landscapes and Dutch figures. Inside rims have gold lace borders. *Mark*: Swords. About 1730-1740.

1263—DRESDEN TEACUP WITH SAUCER

The cup has a painting of two panthers; the saucer, of two sheep in a landscape. The rims have gold lace borders. Dresden, Marcolini. *Mark*: Swords with star.

1264—DRESDEN TEACUP AND SAUCER

Painted with landscape, birds and butterflies. On the rim of both cup and saucer a red scale border. Dresden, Marcolini. *Mark*: Swords with star.

1265—DRESDEN CUP WITH SAUCER

Painted with fruits. On the rim of both cup and saucer, band of basket weave pattern in relief. Dresden. *Mark*: Swords with dot. Second half of Eighteenth Century.

1266—DRESDEN CHOCOLATE CUP WITH SAUCER

Decorated with Apollo, Daphne and Cupid on a cloud; in the saucer Narcissus looking at his reflection in water. Dresden. *Mark*: Swords with dot. About 1770.

1267—THREE DRESDEN TEACUPS WITH SAUCERS AND A DISH

Oval dish, with curved and scalloped sides. All painted with landscapes and cupids representing geometry and astronomy; remaining space filled with flowers. Dresden. *Mark*: Swords. Second half of Eighteenth Century.

1268—HEXAGONAL JAR

On one of the sides a Chinese personage with an umbrella; the remaining space filled with peony blossoms in blue, red and purple. Dresden. *Mark*: Swords. About 1750.

1269—HEXAGONAL TEA JAR WITH SILVER COVER

Enamelled with olive green glaze of brilliant quality. Dresden. *Mark*: Swords. Middle of Eighteenth Century.

Height, 4 inches.

1270—DRESDEN TEA JAR WITH COVER

Hexagonal shape. On three sides hunting scenes painted in black; on the other three sides and the cover gold scrolls. Dresden, without mark.

Height, 4 inches.

1271—DRESDEN TEA JAR

Red ground; on each side a reserve containing a landscape with cavaliers and ladies painted in polychrome; gold rim. Low round silver cover (of the period). Dresden. *Mark*: Swords. About 1740-1750.

Illustrated

Height, 5 inches.

1272—DRESDEN SUGAR BOWL WITH COVER

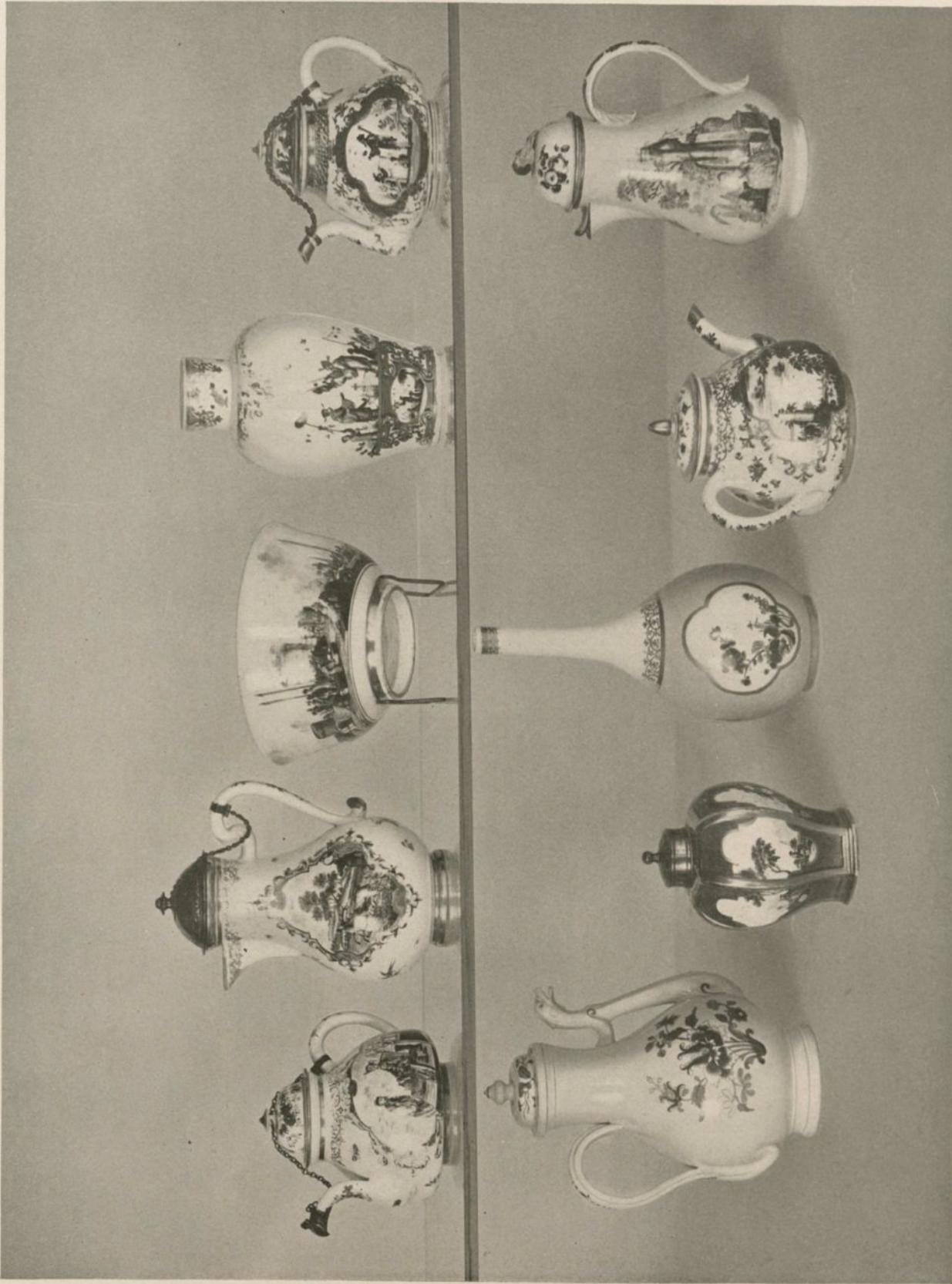
Cover with a yellow rose for a finial. On the body two scenes of peasant life, with bands of basket weave pattern in relief. Dresden. *Mark*: Swords. Middle of the Eighteenth Century.

Height, 3¼ inches; diameter, 3⅛ inches.

1273—DRESDEN SUGAR BOWL WITH COVER

On the body and cover shepherds and shepherdesses in landscapes, the remaining space *semé* with flowers. Gold lace border on rim of cover. Dresden. *Mark*: Swords with dot. About 1760-1770.

Height, 4 inches; diameter, 4 inches.



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1274—DRESDEN SUGAR BOWL WITH COVER

With two handles in the form of twisted branches. Body and cover painted with landscapes and figures. Rims have gold lace borders. Dresden, Marcolini. *Mark*: Swords with star.

Height, 5 inches.

1275—DRESDEN LARGE BOWL

Around the outside, in polychrome, are river scenes, with ships, Dutch personages and houses. In the centre on the inside is a river scene, with figures in purple. Dresden. Swords mark. About 1730-1740.

Illustrated

Height, 3 inches; diameter, 6 $\frac{3}{8}$ inches.

1276—DRESDEN BOWL

Bleu-de-roi ground, with two reserves containing bouquets of flowers framed with gold laurel wreaths; in the centre a bouquet of flowers. The inside rim has a gold lace border. Dresden. *Mark*: Swords with dot. Painter's mark: B. W. About 1770-1780.

Height, 3 $\frac{1}{2}$ inches; diameter, 6 $\frac{1}{4}$ inches.

1277—DRESDEN CREAM PITCHER

Decoration of peasant woman and her flock. Dresden. *Mark*: Swords with dot. About 1770.

Height, 3 $\frac{3}{8}$ inches.

1278—DRESDEN TEAPOT AND CREAM PITCHER

The body is decorated with two scenes from "Reinecke Fuchs"; the lip and cover have borders of mosaic decoration. Dresden. *Mark*: Swords with dot. About 1760-1770.

1279—DRESDEN COFFEE POT

Pear-shape body, with short spout, cover with blossom for a finial, and silver chain. On the body are pastoral scenes painted in delicate colors. Dresden. *Mark*: Swords. After middle of the Eighteenth Century.

1280—DRESDEN COFFEE POT

Pear-shape body; spout in form of a dragon head, with mask at the joint. Painted in polychrome with dragons, heron, blossoms and butterflies, in Chinese style. Dresden. *Mark*: Swords. About 1730.

Height, 6 inches.

1281—DRESDEN HOT MILK PITCHER

Pear-shape body; spout in form of a dragon head. On the lower part of the body and on the cover are spiral bands of flowers; on the neck and cover, borders of a green mosaic decoration. Dresden, without mark. Middle of the Eighteenth Century.

Height, $5\frac{1}{2}$ inches.

1282—DRESDEN HOT MILK PITCHER

On the body two scenes in purple *camaïeu* with a cavalier and lady in a landscape; the remaining space *semé* with flowers. Around the neck is a green mosaic border. (Cover missing.) Dresden. Mark: Swords. About 1750.

Height, 6 inches.

1283—DRESDEN HOT MILK PITCHER

Curved spout with mask in relief at the joint. The body is decorated with two scenes of Chinese personages in landscapes, painted in polychrome and framed with red and gold scrolls. (Cover missing.) Dresden, without mark.

Height, $3\frac{1}{2}$ inches.

1284—DRESDEN HOT MILK PITCHER

Pear shape. Salmon-red ground, with two reserves containing landscapes with figures. (Cover missing.) Mark: Swords with dot. About 1760.

Height, $5\frac{1}{4}$ inches.

1285—DRESDEN HOT MILK PITCHER

Pear shape. On the body two panels with figures of peasants in landscapes, framed in gold and black. Dresden. Mark: Swords. About 1750.

Height, $5\frac{3}{8}$ inches.

1286—DRESDEN TEAPOT

The body is painted with two Chinese *genre* scenes in polychrome, framed with gold and red scrolls, and the remaining space, cover and handle with butterflies and strewn flowers. Dresden. Mark: K. P. M. Period of Hörold (immediately after 1720).

Illustrated

Height, $4\frac{7}{8}$ inches.

1287—DRESDEN TEAPOT

The body and cover decorated in polychrome with Chinese personages at tea in a landscape, framed with red and gold scrolls; the remaining space is filled with bees and butterflies. Dresden. *Mark*: K. P. M. and swords. Period of Hörold.

Illustrated

Height, 4 $\frac{3}{4}$ inches.

1288—DRESDEN TEAPOT

The body is painted in black with river landscapes framed in purple and gold scrolls; the cover is painted in polychrome with field flowers. Dresden. *Mark*: K. P. M. and swords. About 1730 to 1740. Cover of later date.

Illustrated

Height, 5 $\frac{1}{8}$ inches.

1289—DRESDEN HOT MILK PITCHER

On the body two scenes, one of fighting horsemen, the other a camp scene in red *camaïeu*, framed with gold strapwork. Cover treated as the body. Dresden. Swords and gold mark. About 1740.

Height, 6 $\frac{1}{2}$ inches.

1290—DRESDEN TEAPOT

On the body two pastoral scenes. On the shoulder and cover bands of *bleu-de-roi* with gold edges. Dresden. *Mark*, with stroke. Second half of the Eighteenth Century.

Height, 4 $\frac{1}{2}$ inches.

1291—DRESDEN HOT MILK PITCHER

Painted in various colors, with bear and deer hunts, in the style of Hörold, and framed in scrolls of red, purple and gold; the remaining space filled with flowers, birds and butterflies. The silver cover, with two engraved laurel bands, is comparatively modern. Dresden, with mark. About 1730.

Illustrated

Height, 6 inches.

1292—DRESDEN TEAPOT

Painted with two scenes showing a cavalier and a lady in a landscape, the remaining space being filled with scattered flowers; gold lace border around the lip. Dresden. *Mark*: Swords. Second half of Eighteenth Century.

Height, 5 inches.

1293—DRESDEN CHOCOLATE PITCHER

The body and cover are painted with birds, flowers and branches; on the neck and cover are borders of green mosaic decoration. Dresden, without mark. Middle of the Eighteenth Century.

Height, $8\frac{3}{4}$ inches.

1294—DRESDEN COFFEE POT

Cylindrical body, with curved spout, handle with a wooden end. Painted in purple-red *camaïeu* with landscapes with ducks and chickens; the remaining space filled with flowers and butterflies. The cover has an inside gilt bronze retaining spring. Dresden. Mark: Swords with stroke. Second half of the Eighteenth Century.

Height, 7 inches.

1295—DRESDEN JAR

Oviform shape. Painted with landscapes with Chinese personages in the style of Hörold, above gold scroll-framed reserves with Chinese *genre* scenes in purple *camaïeu*. Dresden. Mark: A. R. About 1725.

Illustrated

Height, $6\frac{3}{4}$ inches.

1296—DRESDEN TEA JAR

Oviform shape, with silver neck and cover. Painted in polychrome with scenes of Chinese personages; below, in small white reserves, little figures in landscapes painted in *camaïeu* and framed with gold and purple-red scrolls. The remaining space filled with Chinese flowers and a phoenix. Around the base a band of gold lace pattern. Dresden. Mark: A. R. Period of Hörold.

Height, $7\frac{1}{2}$ inches.

1297—DRESDEN MUG

With silver cover and foot. Cylindrical body with curved handle. On the body are three bouquets in relief and Chinese *genre* scenes and birds painted in gold. Dresden. Mark not visible. About 1730. Silver mounting with marks and engraving: T P S 1798.

Height, $5\frac{3}{4}$ inches.

1298—DRESDEN TEAPOT AND CADDY

Yellow ground, with white reserves containing peony blossoms and quail painted in blue, gold, green and red, in the Chinese style. Dresden. Mark: Swords. About 1730-1740.



1299—DRESDEN TEAPOT

Painted in gold with two scenes, one of Chinese personages at tea, the other of figures training birds in landscapes. On the cover and base gilt acanthus leaves in relief. (Finial of cover missing.) Dresden, without mark. About 1720.

Height, $4\frac{1}{8}$ inches; diameter, $4\frac{1}{4}$ inches.

1300—DRESDEN CHOCOLATE PITCHER

On the body two scenes painted in gold of figures, birds and palm trees in landscapes; on the cover and base gilt acanthus leaves in relief. Dresden. Swords mark. About 1725.

Height, $8\frac{1}{2}$ inches.

1301—DRESDEN SET

Comprising chocolate pitcher, teapot, large bowl and six cups and saucers. The decoration on all the pieces are of hunting scenes painted in black and in panels framed with gold scroll. Dresden porcelain. The painting by a South German (Augsburg). About 1730. The silver mounting of coffee pot with the Augsburg hall mark and the maker's mark of Elias Adam, 1718-1743.

Illustrated

1302—DRESDEN COFFEE SET

Of 24 pieces, consisting of a pear-shaped coffee pot, large bowl, eleven cups with curved handles and eleven saucers. Decorated with pastoral scenes in green *camäeu*; the remaining space *semé* with flowers. The inside rims have gold lace borders. Dresden. *Mark*: Swords. About 1750.

1303—DRESDEN COFFEE AND TEA SET

Of thirteen pieces, comprising large pear-shape coffee pot with lip and spout mounted in gilt silver; small coffee pot, same shape and mounting, with mermaid as thumb-piece. Teapot, breakfast bowl, sugar bowl and four cups without handles, with deep saucers. All are decorated with Chinese *genre* scenes painted in gold, with gold lace patterns on the rims. Dresden, without mark. About 1720.

1304—DRESDEN COFFEE AND TEA SET

Of thirty-eight pieces, consisting of one large and one small pear-shape coffee pot, teapot, tea caddy, sugar bowl, a small tray, breakfast

bowl, and fifteen cups and saucers. Yellow ground, with white reserves containing seascapes, views of towns, castles and ruins; some animated by figures. All are in the Dutch style and painted in purple-red *camaïeu*. Dresden. *Mark*: Swords. About 1750.

1305—DRESDEN COFFEE AND TEA SET

Sixteen pieces, comprising coffee pot of pear shape, teapot, milk pitcher, sugar bowl with cover, six cups without handles and six saucers. Decorated with marine landscapes with Dutch figures framed by acanthus scrolls in gold, purple and red; the remaining space filled with peony blossoms and butterflies. The rims have gold lace borders. Leather case lined with dark blue velvet. Dresden. *Mark*: Swords, and various gold numbers. About 1740.

Illustrated

1306—DRESDEN SCENT BOTTLE

Flat, flask-shape body, with long narrow neck and spreading foot; the neck and foot fluted. Painted with two scenes of horsemen in landscapes. Dresden. Middle of the Eighteenth Century.

Height, 3 $\frac{3}{8}$ inches.

1307—DRESDEN CANE HEAD

On the top a shepherd and shepherdess in a landscape in green *camaïeu*, the remainder filled with flowers and relief *rocailles* in purple *camaïeu*. Dresden, without mark. Middle of the Eighteenth Century.

Height, 2 $\frac{1}{2}$ inches.

1308—DRESDEN PIPE BOWL

Mounted in bronze. Partly fluted, and painted in green with vines. Dresden, without mark. First half of Nineteenth Century.

Height, 4 inches.

1309—DRESDEN SCENT BOTTLE

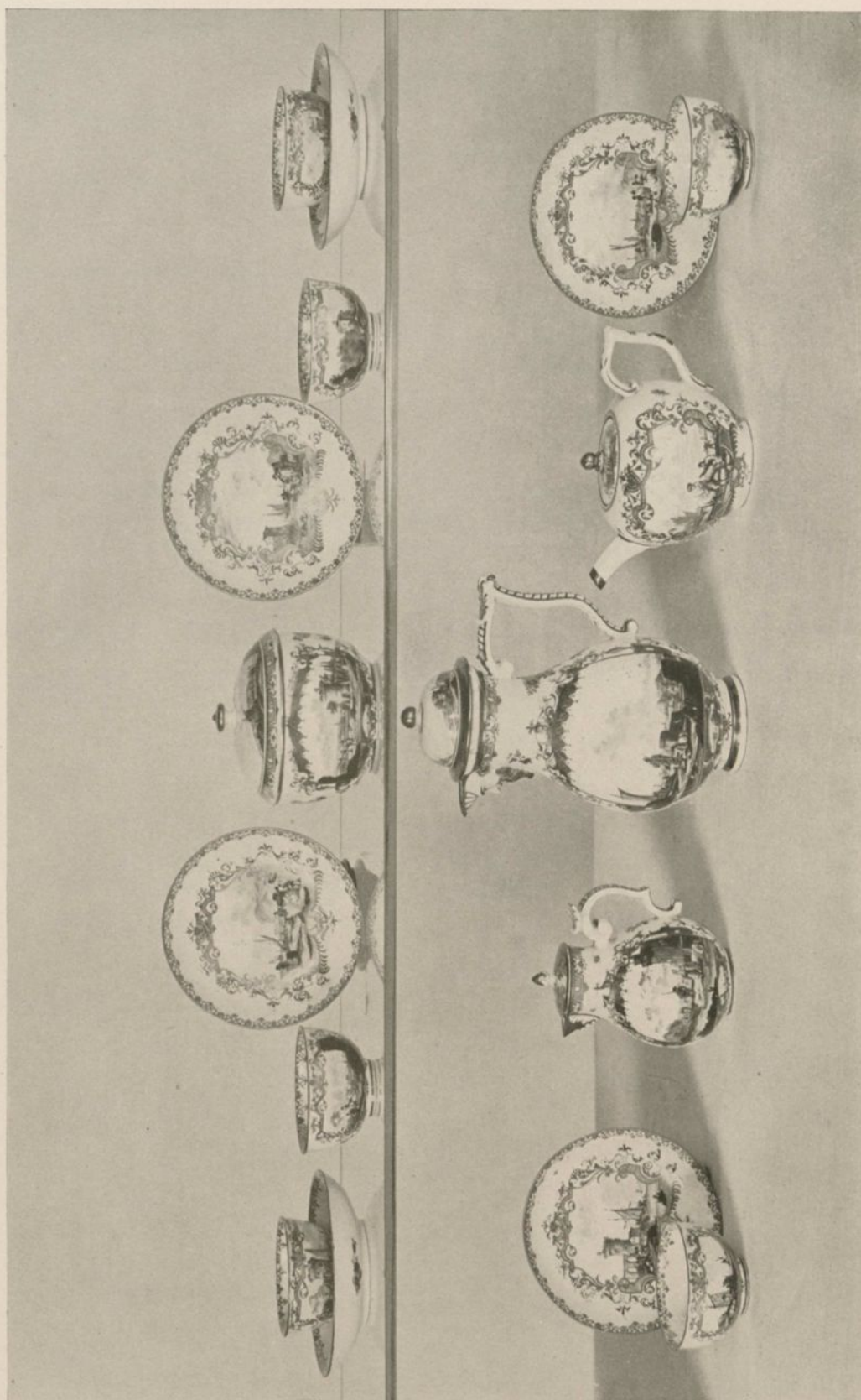
Tree stump shape. At the side the figure of a harlequin. Mounted in silver. Dresden. *Mark*: (not visible). Middle of the Eighteenth Century.

Height, 3 $\frac{3}{4}$ inches.

1310—DRESDEN FIGURINE

A little girl dressed as a shepherdess with flowers in her right hand and holding her apron with the other. Dresden. *Mark*: Swords. Middle of the Eighteenth Century.

Height, 4 $\frac{7}{8}$ inches.



1311—DRESDEN FIGURINE

Boy in multicolor costume with a wreath of flowers in his hands. Dresden. Swords mark.

Height, $4\frac{7}{8}$ inches.

1312—DRESDEN FIGURINE

Dottore, of the old Italian comedy, in red dress and white stockings, stepping forward with right hand raised, the left hidden in his black cloak. Dresden. *Mark*: Swords. Middle of the Eighteenth Century.

Illustrated

Height, $5\frac{1}{2}$ inches.

1313—DRESDEN FIGURINE

An old peasant with a slouch hat, and bag on his shoulder, leaning on a cane. Dresden. *Mark*: Swords (?) or Wallendorf (Thüringia (?)). Second half of the Eighteenth Century.

Height, $5\frac{1}{4}$ inches.

1314—DRESDEN FIGURINE

A young woman carrying a basket of flowers on a stick over her shoulder. Dresden. *Mark*: Swords with dot. Second half of Eighteenth Century.

Height, $5\frac{1}{8}$ inches.

1315—DRESDEN FIGURINE

Girl seated, with a foot resting on a small square pedestal, holding in one hand a mirror and carrying a dog in the other. Her dress is adorned with red and green flowers. Dresden. *Mark*: Swords.

Height, 6 inches.

1316—DRESDEN PARROT

Green, yellow and other colors, resting upon the stump of a tree incrusting with flowers and leaves. Dresden (?). Middle of the Eighteenth Century.

Height, $5\frac{1}{2}$ inches.

1317—DRESDEN GROUP

Two cupids, one pouring from a pitcher into a cup, the other dancing and playing the tambourine. Dresden. *Mark*: Swords. Second half of the Eighteenth Century.

Height, $5\frac{1}{2}$ inches.

1318—DRESDEN GROUP

Cavalier in a green coat, with his arm on the shoulder of a lady sitting on a rock. Dresden. *Mark*: Swords.

Illustrated

Height, 7½ inches.

1319—DRESDEN FIGURINE

Hebe, standing, in a white gold-flowered dress, holding in one hand a pitcher and in the other a cup. Tall base with musical instruments in relief. Dresden, Marcolini. *Mark*: Swords, with star and two strokes.

Height, 10 inches.

1320—DRESDEN FIGURINE

Venus and Cupids. Dresden (?). Second half of Eighteenth Century.

Height, 10¼ inches.

1321—DRESDEN GROUP

Venus holding a bird in her hand, with one foot on a turtle. Dresden (?).

Height, 9⅛ inches.

1322—DRESDEN GROUP

La Source. In the centre a kneeling Naiad is emptying a water vessel; on either side of her is an amorino, one with a fish and a vase, the other with a crayfish. Dresden, without mark. Second half of the Eighteenth Century.

Height, 6⅛ inches.

1323—DRESDEN GROUP

Venus, nude, is seated upon a rock. Cupid stands on one side and two doves rest upon the stump of a tree on the other. Dresden (?).

Height, 6⅞ inches.

1324—DRESDEN GROUP

Bacchus on a donkey led by a semi-nude youth. At the feet of the donkey a cupid holds a cluster of grapes, and the ground is covered with grapes and leaves. Dresden, without mark. Middle of the Eighteenth Century.

Illustrated

Height, 7⅝ inches.

1324A—DRESDEN FIGURINE

A huntress in a yellow dress and a black three-cornered hat, holding a gun. Dresden. Middle of the Eighteenth Century.

Illustrated

Height, 6¾ inches.



1334

1333

1334

1325—DRESDEN GROUP OF BACCHUS AND BACCHANTE

Bacchus, with a panther lying by his side, is draped in a pantherskin and wreathed with vines and grapes. He holds in one hand a cluster of grapes and in the other a goblet. At his side is a Bacchante with a bottle in one hand and a cup in the other. A tall tree stands at the back with two young Bacchanals, one with a basket of grapes and the other with a flask. Dresden, Marcolini. *Marks*: Swords, with stars and two strokes.

Illustrated

Height, 10¼ inches.

1326—DRESDEN GROUP FORMING AN INCENSE BURNER

Two Chinese lovers sitting under a pink curtain. The lip and cover are in openwork and there is a flower finial. Gilt bronze mountings. Dresden, without mark. Middle of the Eighteenth Century.

Height, 7¾ inches.

1327—DRESDEN VASE

Pear shape. Turquoise-blue ground, with three white reserves painted with peonies, etc., in green, blue and red, in the Chinese style. On the shoulder and lip a gold lace pattern. Dresden. *Mark*: Swords. About 1730-1740.

Illustrated

Height, 8½ inches; diameter, 4 inches.

1328—TWO DRESDEN BOTTLES

Gourd shape. *Bleu-de-roi* ground, with gold scrolls and two reserves, one containing flowers and the other views of Meissen and Dresden. Dresden. *Mark*: Swords. End of the Eighteenth Century.

Height, 7⅝ inches.

1329—DRESDEN PLATE

Scalloped edge; in the centre a pastoral scene of a lady and gentleman playing blind man's buff. The rim has a red mosaic border and three oval reserves filled with flowers. Dresden. *Mark*: Swords. 1750-1760.

Diameter, 9⅝ inches.

1330—PAIR OF DRESDEN VASES

Yellow ground, with a cavalier and a lady in a landscape, and a coat-of-arms of the electorate of Saxony in reserves. The foot has two oval panels containing birds; the shoulder has flower bouquets. Dresden. *Mark*: Swords. Middle of Eighteenth Century.

Illustrated

Height, 11¼ inches.



1332

1331—DRESDEN OVIFORM JAR WITH COVER

Richly painted in blue, gold and enamel colors. Around the body a Chinese *genre* scene with blossoming trees, flying birds and butterflies. Dresden. *Mark*: Swords. After the middle of Eighteenth Century.

Height, 12 inches.

1332—DRESDEN JAR WITH COVER

In the Chinese style. Body and cover decorated with peonies and birds on a rose-color ground, and two large white reserves with peonies, chickens and birds; the neck is decorated with flowers and butterflies on a white ground. Dresden. *Mark*: A. R. About 1725.

Illustrated

Height, 17 $\frac{7}{8}$ inches.

1333—DRESDEN COCHIN FOWL

Chicken. Glazed in white. The crest, breast and a few feathers in brownish-black. The base incrustated with colored flowers and leaves and upon it rests an egg mounted on a fire-gilt bronze stand, decorated with rich rocailles, with four feet. Dresden. *Mark*: Swords. Middle of the Eighteenth Century. Stand of the same date.

Illustrated

Height, 12 inches.

1334—PAIR OF DRESDEN MAGPIES

Resting on a base in design of a tree stump. The tails turned upward, the bills open. Painted in white and black. Dresden, without mark. Middle of the Eighteenth Century.

Illustrated

Height, 19 inches.

1335—DRESDEN PUNCH BOWL

The bowl is painted with Hogarthian subjects. On one side a group of revellers at a table, among them two parsons in wigs and bands have just ended a drinking-bout. One has fallen off his chair and all have reached an advanced stage of intoxication. On the other side is a group of three persons, one seated in a chair, another, a parson, standing and smoking a pipe. The rim, of gilt bronze, has a basket-work border modelled in relief. The stand is on four voluted feet ornamented with "husk-pattern" decoration. The piece dates from about 1750. *Mark*: Swords.

Height, 10 inches; *diameter*, 13 $\frac{1}{2}$ inches.

OLD FRANKENTHAL, BERLIN AND VARIOUS GERMAN PORCELAINS

1336—FRANKENTHAL CUP AND SAUCER

Painted in the Chinese style with personages and butterflies. Borders of gold and purple. Frankenthal. *Mark*: C. T. below crown. After 1761.

1337—FRANKENTHAL CUP AND SAUCER

Painted with nymphs in a landscape in purple *camaïeu* with gold scroll frame; the remaining space filled with flowers. Frankenthal. *Mark*: C. T. below crown. After 1761.

1338—FRANKENTHAL BELL

Painted in purple with a deer hunting scene, the remaining space *semé* with flowers; narrow gold edge. Frankenthal, without mark. About 1770.

Height, 4¼ inches; diameter, 2¾ inches.

1339—VOLKSTEDT TEAPOT

Handle decorated with shell work and spout in the form of a dragon-head. Decorated with two scenes painted in purple-red *camaïeu* of sea-scapes animated by ships and figures. The mouth has a silver scalloped band. Volkstedt, near Rudolstadt, 1760-1770 (?). *Mark*.

Height, 4¾ inches.

1340—HÖCHST HOT MILK PITCHER WITH COVER

Body and cover *semé* with flowers. On the lip and cover a band of red mosaic decoration. *Mark*: Wheel. About 1770.

Height, 5¼ inches.

1341—BERLIN HOT MILK PITCHER WITH COVER

The ground of a turquoise-blue glaze with reserves painted with landscapes and figures. Berlin, sceptre mark. About 1770.

Height, 7 inches.

1342—LUDWIGSBURG COFFEE POT

On the body and cover are Chinese flowers, butterflies and birds painted in gold. Ludwigsburg. *Mark*: Emblem. Second half of Eighteenth Century.

Height, 7¾ inches.

1343—FRANKENTHAL TEAPOT AND SUGAR BOWL WITH COVER

The teapot is globular, painted in two landscapes, one with a fox, the other with a wildcat. The bowl is also painted with two landscapes, showing a hare and a dog; on the cover is a lynx in a landscape. Frankenthal. *Mark*: C. T. below crown. About 1770.

1344—BERLIN CUP AND SAUCER

Deep rose-colored ground, with a reserve containing a polychrome decoration of sheep and goats in a landscape. Berlin, sceptre mark. About 1800.

1345—VIENNA CUP AND SAUCER

On the rims of both cup and saucer are green panels with laurel festoons, alternating with black panels, both having a pink and gold ground. Vienna. *Mark*: Bindenschild. End of the Eighteenth Century.

1346—BAYREUTH TEAPOT

Red stoneware, with a dark brown glaze. Painted in gold with two Chinese scenes, the lip with a floral border. German, Bayreuth. Middle of the Eighteenth Century.

Height, 5 $\frac{5}{8}$ inches.

1347—BAYREUTH COFFEE POT

Red stoneware of a dark brown glaze. Painted in gold with two panels containing Chinese *genre* scenes, framed with rich scrolls; the cover and lip with scroll borders. German, Bayreuth. First half of the Eighteenth Century.

Height, 7 $\frac{7}{8}$ inches.

1348—GERMAN FAÏENCE PUZZLE JUG

Body bulging below, a long cylindrical neck and three imitation spouts on the make-believe cover. The neck and cover are pierced with long oval patterns. On the body two landscapes with men on horseback, the space between filled with flowers. German. Middle of the Eighteenth Century. *Mark*: R. X.

Height, 7 $\frac{7}{8}$ inches.

1349—BERLIN COFFEE POT AND BOWL

Finely painted polychrome decoration of two Chinese *genre* scenes and on the rim a mosaic design in gold. Berlin, sceptre mark. About 1770.

1350—VIENNA COFFEE POT

Pear-shaped body, with cover mounted in silver, having an apple as a finial. On the body are painted two amorini on clouds; on lip and cover, a green wave and gold lace border. Vienna. *Mark*: Bindenschild. About 1760-1770.

Height, $10\frac{1}{8}$ inches.

1351—FÜRSTENBERG COFFEE POT

Cylindrical shape. Decoration, on either side, of medallions and trophies. Fürstenberg. *Mark*: F. First half of the Nineteenth Century.

1352—FÜRSTENBERG COFFEE AND TEA SET

Consisting of one large and one small coffee pot, teapot, sugar bowl, and two coffee cups with saucers. Painted with two oval medallions containing portraits; the covers and shoulder with gold lace borders. Fürstenberg. *Mark*: F. First half of Nineteenth Century.

1353—LUDWIGSBURG COFFEE SET

Consisting of a coffee pot and cover, a small coffee pot, two coffee cups with saucers, and four teacups with saucers. Polychrome decoration of nymphs, fawns and amorini in landscapes; the remaining space *semé* with flowers; borders of basket-weave pattern in relief. Ludwigsburg. *Mark*: C. C. below a duke's crown. About 1770.

1354—LUDWIGSBURG MINIATURE BUST

Female, with yellow drapery. Ludwigsburg, without mark. Second half of the Eighteenth Century.

Height, 4 inches.

1355—BERLIN FIGURINE

Boy carrying a basket of fruit, with two bottles hanging on his shoulder. Berlin, sceptre mark. About 1780.

Height, $4\frac{1}{2}$ inches.

1356—LUDWIGSBURG FIGURINE

Peasant costumed in a pink coat and yellow trousers, resting his head upon one hand. Ludwigsburg. *Mark*: C. C. below crown. About 1760.

Height, 4 $\frac{5}{8}$ inches.

1357—VIENNA CUP

Painted with a peasant couple in a landscape; the remaining space *semé* with flowers. Vienna. *Mark*: Bindenschild. Second half of Eighteenth Century.

Height, 2 $\frac{3}{8}$ inches.

1358—WALLENDORF FIGURINE

Peasant woman in a pink coat and yellow skirt playing a triangle. Wallendorf. *Mark*: Emblem. Eighteenth Century.

Height, 5 $\frac{3}{8}$ inches.

1359—HÖCHST FIGURINE

Girl wearing a costume of raspberry color. Höchst, wheel mark. Embossed: M. C. About 1780.

Height, 6 inches.

1360—FRANKENTHAL DOUBLE SALT CELLAR

The salts in the shape of baskets having between them a boy seated and holding a bird cage. Frankenthal. *Mark*: C. T. below crown and red initials G. N. After 1761.

Height, 4 $\frac{1}{4}$ inches; diameter, 4 $\frac{1}{4}$ inches.

1361—GERMAN FIGURINE

Venus standing in her shell, with one arm holding a rose-red cloak with a yellow lining, her left hand steering the shell with a gilt staff. German. Eighteenth Century.

Height, 6 inches.

1362—HÖCHST FIGURINE

Boy resting against the stump of a tree feeding a squirrel. His costume is of pale pink. Höchst, wheel mark. About 1770.

Height, 6 $\frac{7}{8}$ inches.

1363—DAMM FAÏENCE FIGURINE

Boy holding a pigeon. Damm, near Aschaffenburg. After 1840.

Height, 6 inches.

1364—BERLIN FIGURINE

Athena in a red cloak with green lining over a white dress with gold dots; on her arm is a shield with the head of Medusa. Berlin, sceptre mark. About 1790.

Height, 7 inches.

1365—PAIR OF BERLIN FIGURINES

A boy, with young birds in a nest in his hat, and a girl with a bird in her hand. Berlin, sceptre mark.

Height, 6 inches.

1366—HÖCHST FIGURINE

Girl carrying a flower basket. Höchst, wheel mark. Engraved: M. P. Modelled by Peter Melchior. About 1770.

Height, $7\frac{1}{8}$ inches.

1367—PAIR OF VIENNA SWANS

White glazed porcelain, the feet and beaks painted black and brown. Vienna. Shield incised and "B." After the middle of the Eighteenth Century.

Height, $5\frac{5}{8}$ inches.

1368—HÖCHST STATUETTE

Kneeling nude female figure on a tall round pedestal which has rose-pink draperies and a band of laurel around the base. Höchst, wheel mark. About 1780.

Height, $7\frac{3}{4}$ inches.

1369—GERMAN FIGURINE

Venus nude, with left hand before her breast, the other hand holding up a pink drapery with gold stars. German. Late Eighteenth Century.

Height, $7\frac{3}{4}$ inches.

1370—SET OF SIX GERMAN FIGURINES

Apollo, Bacchus, Venus in her shell, Diana with a hound, Pomona with the horn of plenty, Athena with the helmet and shield. German Nineteenth Century.

Height, 6 inches.

1371—GERMAN GROUP

Venus seated upon a rock with a seated cupid on the ground drawing his bow. German. Second half of the Eighteenth Century.

Height, $7\frac{3}{4}$ inches.

1372—FRANKENTHAL GROUP

Cupid shooting at Venus. Venus in a white drapery with purple flowers. On the base, which is incrustated with moss, two doves. (Cupid's bow and arrow is missing.) Frankenthal. *Mark*: C. T. below crown and A. B. 6. About 1770.

Height, 8½ inches.

1373—BERLIN FIGURINE

Shepherd with pink and yellow drapery, his left hand leaning on a staff; near by, a goat and a musical instrument. Berlin, sceptre mark. About 1770-1780.

Height, 10¼ inches.

1374—BERLIN FIGURINE

Venus holding in her left hand the golden apple. At her feet is a cupid, and at the back are two doves. Berlin, sceptre mark. About 1780.

Height, 9½ inches.

1375—BERLIN FIGURINE

Female figure representing War, with a lion's skin on her shoulders, carrying in the right hand a fire brand. On the ground an eagle picking at a branch. Berlin, sceptre mark. About 1780.

Height, 9½ inches.

1376—LUDWIGSBURG GROUP

A lady sitting at a table, her feet resting on some books. In her hand she holds a book of music and her right hand is raised and clasps a roll of music. Ludwigsburg. *Mark*: C. C. and red S.

Height, 8⅞ inches.

1377—FRANKENTHAL GROUP

Nude female figure seated upon a rock, with grapes in one hand, amorini in front of her, and a young fawn in the background. White glaze undecorated. Frankenthal. *Mark*: C. T. below crown and 87. 1787.

Height, 6¾ inches.

1378—FRANKENTHAL GROUP

Woman sitting upon a rock, holding a manuscript which two boys, one on either side, are trying to reach. White glaze, undecorated. Frankenthal. *Mark*: C. T. below crown and two dots. After a model by Peter Melchior (?). About 1780.

Height, 7¾ inches.

1379—BERLIN GROUP

Woman holding a baby boy in her arm. On the ground a large censer. White glaze, undecorated. Berlin, sceptre mark. About 1780.

Height, 10¼ inches.

1380—GERMAN GROUP

Cupid and Venus. Venus nude, with flowers in her hands and on her head; Cupid with his bow sitting on a large rock. The back of the rock is incrustated with flowers and moss; on the ground are two doves. *Mark:* German. Second half of the Eighteenth Century.

Height, 11¼ inches.

1381—GERMAN FIGURINE

Vestal in white cloak, with green and gold fringe. At the back a triangular sacrificial altar. End of the Eighteenth Century.

Height, 13⅞ inches.

1382—BERLIN GROUP

Truth overcoming Time. A youthful female figure in red and green drapery, her right hand rests on an open book, supported on the back of the kneeling figure of Time. Berlin, sceptre mark. About 1770-1780.

Height, 11¼ inches.

1383—BERLIN GROUP

Same subject as the preceding, but of white glaze, undecorated and without pedestal. (The staff partially damaged.)

Height, 11¼ inches.

1384—BERLIN POTPOURRI VASE WITH COVER

Turquoise blue ground and white neck, with incrustated vines, leaves and flowers in white glaze. (Slightly broken.) Berlin, sceptre mark. About 1770.

Height, 15½ inches.

SEVENTH AFTERNOON'S SALE

WEDNESDAY, FEBRUARY 22ND, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1385 to 1641, inclusive

OLD ENGLISH AND OTHER SILVER, BEARING HALL MARKS, OR IN THE STYLE OF THE SEVENTEENTH CENTURY

1385—SILVER CUP WITH COVER

Ornamented with a scroll motive on a punched ground, and with a chased laurel band at the lip of the cup and cover; cover with an acorn-shaped finial; baluster stem with vase-shaped knop.

Height, 6 inches.

1386—PAIR OF OLD FRENCH SILVER CUPS WITH HANDLES

Masks and fruit motives in large beaded lozenges, with rosettes at intersections. Flaring neck with an engraved crest. Curved spreading foot with an ovolo band. Two flat chased handles. Maker's marks I. D., G. under crown, and C. C.

Height, $3\frac{5}{8}$ inches.

1387—OLD SILVER GILT PATEN

Flat plate. The raised rim has the inscription: "Hic est calix sanguinis mei novieter." No marks.

Diameter, $6\frac{5}{8}$ inches.

1388—OLD FRENCH SILVER MARRIAGE BOWL

On stem, with a repoussé pattern of strapwork, foliated ornaments, fruits and lion masks in cartouches. Two flat handles with amorini masks. Inscription, "MR B." Maker's mark: Monogram K. R.

Height, $3\frac{1}{4}$ inches.

1389—FOUR SILVER STANDING CUPS

Tazza-shape on a tall baluster stem. The upper part of the body has a wide repoussé band of strapwork, floriated ornament, and four lion masks; the lower part is plain with an engraved crest and the date "1675."

Height, $5\frac{1}{4}$ inches.

1390—OLD SILVER BOX WITH COVER

On the body, between two bands with strapwork ornament in low relief, is a larger band decorated in high relief on a ground of horizontal lines with cartouches, female masks and fruit motives. Cover with two strapwork bands and the English Royal coat-of-arms engraved. Indistinct marks.

Height, 4¼ inches; diameter, 5 inches.

1391—OLD SILVER POWDER FLASK

Ornamented with strapwork panels on a matted ground, having on each side a large medallion, one of Diana, the other of a hunter on horseback spearing a lion, surmounted by a ram's head in high relief. Two bear-head ring handles. Along the neck is a dolphin-shaped hinged side-piece with an acanthus leaf thumb-piece, which serves to cover or open the mouth of the flask.

Height, 7¾ inches; width, 4¼ inches.

1392—TWO OLD SILVER BOWLS

With a beaded diaper pattern. Lip scalloped in eight lobes. Two small scrolled handles. Underneath the foot an inscription: "Omnia Bona Bonis MDCXCVIII." Coat-of-arms engraved on one of the lobes. *Marks:* Monogram I. X.

Height, 3¼ inches; diameter, 5 inches.

1393—OLD ENGLISH SILVER JUG

Fashioned after a stoneware specimen. Bulged body with reticulated pattern on shoulder, and lower portion fluted. Neck with a small band of strapwork above a band with foliated panels and masks, and with the inscription: "Sir William Allen Mercer." Plain handle with engraved coat-of-arms and "1571." Hall mark with date letter 1570.

Illustrated

Height, 6¼ inches.

1394—OLD SILVER BAS-RELIEF

Repoussé chased and engraved. Mary sitting with the Child standing on her knee. Wood frame.

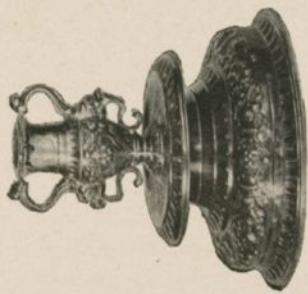
Height, 6¾ inches; width, 4⅞ inches.

1395—PAIR OF OLD SILVER DOUBLE STANDING CUPS

Goblet shape. Body and feet are decorated with a beaded diaper pattern. Baluster stem with knop. On lip are engraved two small coats-of-arms with "W. K." and "M. K." Maker's mark: H. R.

Illustrated

Height, 10⅞ inches.



1396



1399



1393



1400



1396



1395



1402



1397



1403



1396

1396—FOUR OLD SILVER CANDLESTICKS

Low form with vase-shaped socket, with fruit motives and masks in relief, and curved handles with grotesque masks. Base with bands of ovolo ornament and a wide band of scroll work and lion masks. Inscription in dotted lines, "M. L. B. L. 1623." Marks: T. C., and incomplete B.

Illustrated

Diameter of base, 6½ inches; height, 6½ inches.

1397—OLD SILVER STANDING CUP

V-shaped bowl, with a pattern of flat chased strapwork between medallions repoussé with the English Royal coat-of-arms, a Phoenix, a Stag with the date 1617, and a Harpy. An engraved inscription around the lip reads "By vertuous Living doth alle honor Rise; an evil Life Brings Infamie and Shame; to follow his Councell that is most Wise: Brings endless Glory and Immortal fame."

Another engraved inscription below the stem reads:

"Such as on earth God's glory Do advance
Shall ever Be had in RememBerance."

While a third around the foot reads:

"But sure the name of evill Doers shall rott
Eternal. Wo shall Fale unto their Lott
For every one shall Receive according to the works Donne."

Marks: *Fleur-de-lis* crowned; initials B. M.; letter E, and letter "V."

Illustrated

Height, 9¼ inches; diameter, 5 inches.

1398—OLD SILVER TAZZA

On stein with knop. The outer rim has a chased border. The bowl is ornamented with a flat chased pattern on a matted ground on which are applied pierced medallions of trefoil shape, which conceal the heads of the rivets which fasten the bowl to the stem. A band of pierced scroll design is applied around the upper part of the bowl. Four cherubs in raised work are applied to the knop and the chased foot is ornamented with four applied cherubs. The date 1610 is engraved on the rim of the foot. The mark (a crown-shaped shield) is not further legible.

Height, 6¾ inches; diameter, 6¼ inches.



1405



1401



1405

1399—OLD SILVER JUG WITH COVER

Fashioned after a stoneware jug. Body has three oval medallions with an embossed coat-of-arms and the inscription: "Quod est eo decet uti." Cylindrical neck with a frieze of masks, domed cover, with engraved edge and three small masks, with a winged mermaid as thumb-piece. Maker's mark: Monogram M. R.

Illustrated

Height, 9¾ inches.

1400—OLD SILVER JUG WITH COVER

Companion to No. 1399. Same mark.

Illustrated

1401—OLD SILVER GILT ROSE-WATER EWER

Cylindrical body, divided by a half-round moulding with two medallions in relief, with engraved designs in dotted work. Upper part, flat chased strapwork on matted ground; in the lower part four masks in relief between four strap bands. Scroll shape handle. Under the foot an engraved inscription: "M. C. A. G. R. 1658." No marks.

Illustrated

Height, 8 5-16 inches.

1402—OLD SILVER TANKARD

With domed cover and a lion mask as thumb-piece and handle engraved "M. G. A. 1668." The ornamentation consists of strapwork chased

with frames, fruits and flower motives, cherub masks and dolphins, on a matted ground; and a band of acanthus. In one of four medallions on the body is an engraved coat-of-arms. Maker's mark: B. Y.

Illustrated

Height, 10½ inches.

1403—OLD SILVER TANKARD WITH COVER

Companion to No. 1402 with same marks.

Illustrated

1404—OLD SILVER "STEEPLE" CUP

Dome cover with pierced pyramidal steeple resting on three scrolled brackets. Baluster stem with knop and small brackets. High ogre-shaped foot. Strapwork ornamentation, chased and engraved, with repoussé oval panels on a matted ground of dolphins and sea monsters, divided by repoussé scallop shells and a shield with coat-of-arms. Maker's mark: R. W. No other marks.

1405—PAIR OLD SILVER GILT DISHES

On tall feet. In the centre of the dishes rise a long stem-shaped centre-piece with central knop supported by three female terminal scrolled brackets and a pyramid finial. On inside and rim of dish and on the foot, strapwork chased in low relief and engraved. "P. M. 1601." Small ovolo, beading and twisted rope bands on the foot. Maker's mark: E. London hall mark. 1601.

Illustrated

Height, 13 inches.

1406—PAIR OLD SILVER STANDING CUPS WITH COVERS

High, cylindrical, slightly expanded at the lip, and elaborately decorated with three oval panels bearing repoussé coats-of-arms between chased strapwork and floriated ornament. On the lip the inscription: "W. B. to F. W. MDCLXXXIII." Low domed cover with turned finial surmounted by disk. Double domed feet.

Height, 14 inches.

1407—FOUR OLD SILVER PLATES

In the centre an engraved coat-of-arms and motto "Omnia de super," and around it chased and repoussé ornamentation with panels, masks and fruit. Dolphins are added to this ornamentation on the slightly curved rim which has a fluted edge and an engraved crest in one panel. On under side, the inscription "Ex dono MDCXXV." Marks: One with a D, another with R.

Diameter, 11½ inches.



1411

1408—OLD SILVER CUP WITH COVER

Tall bell-shaped; between chased and repoussé strapwork ornamentation of fruits, masks and birds, three oval panels with an engraved coat-of-arms and the motto: "To God only be all glory." High domed-cover surmounted by an egg-shaped finial with three animal brackets and a statuette. Maker's mark: S. B. No other marks.

Height, 20½ inches.

1409—PAIR OF OLD SILVER VASES

Tall, cylindrical body with flaring neck and a bulging base; fluted ornamentation on lower part of base. Three handles in shape of birds' heads. Embossed and engraved strapwork panels of flower motives on a matted ground. On the upper part of the body, in repoussé, are a coat-of-arms, a standard of flags and a helmet. Maker's mark: I. V.

Height, 16½ inches.

1410—TALL OLD ENGLISH SILVER CUP WITH COVER

Cylindrical, decorated with an engraved scale pattern and engraved borders. Dome cover engraved with scale pattern and border, with female figure as finial, and inscribed on the rim: "The Gifte of Sir William Cockaine, sonne of Roger Cockaine of Baddesby, Warwickshire, in the yeere 1619. To God only be all glory." On the lip, base and cover, engraved and moulded bands and rosettes. Maker's mark: Indistinct, perhaps R. S. Hall mark. Date letter 1618.

Height, 21¼ inches.

1411—TALL OLD SILVER GILT CUP WITH COVER

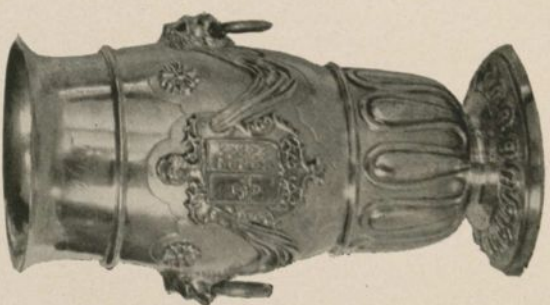
Chalice-shape cup, with an elaborate gadrooned base. High dome cover with three acorn-shaped gadroons bulging out and a figurine of Diana as finial. Tall baluster stem with a gadrooned knop with three bracket-like appliqué figurines of mermaids. Elaborate repoussé chased and engraved ornamentation with strapwork, flowers, bunches of fruit and masks, and three oval panels with half-length female figures. On the base the inscription: "Nam idem velle atque nolle ea demum firma amicitia est."

Illustrated

Height, 29⅝ inches.

1412—SET OF TWO COVERED VASES WITH FOUR LARGE WINE COOLERS, AND ONE SMALL ONE

Bulging body, with slightly expanding lip and retreating base. Upon the bulge, between two moulded bands, is a very broad ornamental band defining a matted ground upon which are applied at equal intervals and



connected by drapery festoons the two lion-mask ring handles, and two scroll framed medallions containing a coat-of-arms in relief and a servant carrying a boar's head on a platter, engraved. A rosette above balances the curve of each festoon. The surbase is gadrooned in prominent lobes. The foot has a gadrooned band. The cover has a fluted band and an inside gadrooned band which frame the large crown-shaped finial. The wine coolers conform in design and workmanship. Each piece is inscribed as follows on the neck: "Harvest cups. Ye Gifte of Ye Marquisate of Worcester to ye ancient Towne of Raglan to be holden by Sir Thomas Someset, 1673." On the cover of vase: "Raglan Castle, Monmouthshire." On the bases: "Finere or Fatter Ne'er Ranged in a Foreste or Smoked on a Platter." Maker's mark: F. Hall mark of London. Date letter 1637.

Illustrated

Respective heights, 17 $\frac{5}{8}$, 11 $\frac{5}{8}$ and 8 inches.

1413—SMALL OLD SILVER CUP

Parcel gilt. The bowl is ornamented with repoussé and punched scroll, floriated and foliated ornament. The cylindrical stem is repoussé with a diamond-shaped pattern below a narrow laurel band.

Height, 3 $\frac{3}{4}$ inches.

1414—OLD SILVER LOW BOWL

With two handles. The sides divided into ten lobes embossed and chased in floriated motives, and with borders of punched lines. Scrolled drop handles. *Circa 1700 (?)*.

Diameter, 6 inches.

1415—OLD CEREMONIAL OBJECT

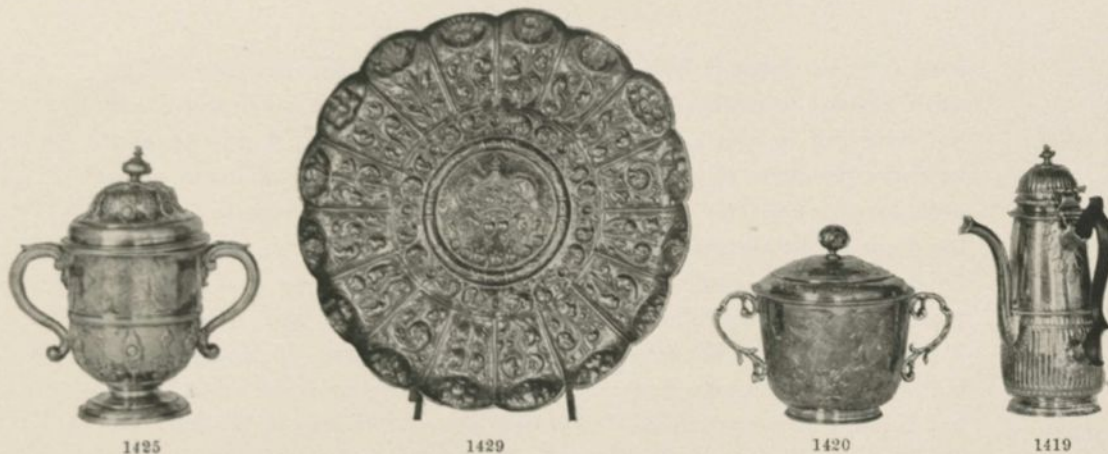
In the shape of a straight horn ornamented with repoussé and chased strapwork, with lozenge and flower motives on a matted and waved ground. At larger end are three small rings. Possibly a staff-finial standard holder or fan-handle.

Length, 14 $\frac{5}{8}$ inches.

1416—SIX OLD ENGLISH SILVER SALTS

Louis XIV style. Square shaped at the four upper corners appliqué cherubim; side-walls and top with floriated ornament and two grotesque masks in relief. Engraved inscription: "M. O. 1699." Bears maker's mark: C. O. and London hall mark: (Britannia). Date letter 1699.

Size, 3 $\frac{1}{8}$ inches square.



1417—OLD ENGLISH SILVER TWO HANDLE CUP

Deep bowl having a rounded surbase with spiral concave and convex fluting, and a round cartouche in a scroll work frame. Has a slightly flaring lip below which is a spiral fluted band with a small punched floriated pattern. Scrolled handles decorated with graduated beading. Maker's mark: A. London hall mark. Date letter 1715.

Height, 5½ inches.

1418—OLD ENGLISH SILVER PORRINGER

Plain round bowl, with the royal coat-of-arms and a coat-of-arms with the motto: "Nec Cupias Nec Metuas"; surbase with flat appliqué "cut-card" foliated ornament; S-shaped handles; moulded spreading foot with punched inscription underneath: "22-12-1701." Maker's mark: W. A. London hall mark (Britannia). Date letter 1701.

Height, 3⅝ inches.

1419—OLD ENGLISH SILVER COFFEE POT

Cylindrical shape. The upper part with an engraved coat-of-arms, the surbase with concave fluting. High domed cover with concave and spiral fluted bands, a turned finial and fluted thumb-piece; scrolled wood handle at right angles to the curved spout. Maker's mark: C. H. (William Charnelhouse, ent. 1703). London hall mark. Date letter 1703.

Illustrated

Height, 9½ inches.

1420—OLD SILVER PORRINGER WITH COVER

On the bowl are engraved plants, herons and other birds, in Chinese style, and a coat-of-arms with date 1683. Slightly domed cover with same ornamentation as the bowl and an openwork acanthus finial; scrolled handles. Maker's mark: R. C.

Illustrated

Height, 6¾ inches.

1421—OLD SILVER PORRINGER WITH COVER

Body bulging at base, with narrowing neck flaring at the lip; divided in vertical lobes and having the engraved royal coat-of-arms with mottoes and another coat-of-arms with the motto "God send Grace." Plain low domed cover with a turned finial and the inscription "Durate et Vosmet Rebus Servate secundis." Scrolled handles. Maker's mark: Monogram N. R.

Height, $7\frac{3}{4}$ inches; diameter, 5 inches.

1422—OLD SILVER SALT CELLAR

Body bulging at the base, which has three ball feet; long narrow neck with a spreading domed lip with three scrolled brackets terminating into dragon heads. Repoussé and chased ornamentation of tulips, poppies and foliated motives.

Height, 8 inches; diameter, $6\frac{1}{8}$ inches.

1423—OLD SILVER PEGGED TANKARD

Straight sides with cover and thumb-piece. Stands on three ball and claw feet with repoussé decoration of amorini and scroll pattern above each foot. Curved handle with chased floral ornament. Cover has repoussé border of amorini and roses with gold coin of William III of England (dated 1696), inserted in centre. Thumb-piece of lion and globe. On body engraved inscription reading:

"Drink to our Sovereigne Lord ye KING
Next ye good WIFE who doth ye blessings bring,
And now ye CHILDE that cheer life's weary way
Then absent FRIENDS, both neare and far away,
Ye lowest Pegges uptilt ye cup toward Heaven
So thank ye LORD for all these Blessings."

In the interior are the six "pegs" which give the name to this form of tankard. They were placed there to measure the amount taken by each drinker in turn. No marks (probably Norwegian).

1424—OLD ENGLISH SILVER PORRINGER WITH COVER

Cylindrical body, with engraved coat-of-arms and rounded surbase with repoussé and chased standing acanthus wreath. Flat cover with moulded edge, repoussé acanthus wreath, engraved coat-of-arms and an openwork acanthus finial. Maker's mark. T. I. London hall mark. Date letter 1681.

Height, $7\frac{5}{8}$ inches; diameter, $6\frac{1}{2}$ inches.

1425—OLD ENGLISH SILVER PORRINGER WITH COVER

The deep bowl with moulded mid-band, the porringer and dome-shaped cover has an engraved coat-of-arms, and appliqué vertical ribs, a rib with masks alternating with one of lambrequin pattern. S-shaped handles. On the edge of the cover is an engraved inscription: "The Legacy of Sara, Duchess of Marlboro to John Wentworth, Esq." Maker's mark: C. V. (Louys Curry, ent. 1703). London hall mark. Date letter 1715.

Illustrated

Height, 9 $\frac{3}{4}$ inches; diameter, 5 $\frac{3}{8}$ inches.

1426—OLD ENGLISH SILVER TANKARD WITH COVER

Smooth cylindrical body, with a broadening surbase having a repoussé and engraved band of upright acanthus; low domed cover with a repoussé leaf band. Has S-shaped handle and crouching lion as thumb-piece. Maker's mark: I. C. (Monogramist J. C., 1681, Cripps, p. 389). London hall mark. Date letter 1681.

Height, 8 inches.

1427—OLD ENGLISH SILVER TWO-HANDLE CAUDLE CUP

With cover and salver. The cup bulging at the base, with a narrowing neck slightly flaring at the lip; its upper part has an engraved coat-of-arms and a punched inscription: "Sir Nicholas Raynton Maior"; its lower part has a punched scroll design and richly embossed tulip flowers and quail; the domed cover with wide moulded rim is decorated as the lower part of the body.

The salver has a broad domed rim with similar embossed ornamentation and the inscription: "Sir Nicholas Raynton, his Gifte being My of the Corporacion Anno Domo, 1682." In its deep centre is an engraved helmet. Maker's mark: N. M. London hall mark.

Height, 9 $\frac{3}{4}$ inches.

1428—OLD ENGLISH SILVER TWO-HANDLE CUP WITH COVER

Cylindrical body, embossed with an acanthus wreath on a round surbase, and on its upper part, two embossed coats-of-arms in acanthus frames, which are joined by a laurel band near the lip. Domed cover, with moulded rim and bud finial resting on an embossed acanthus wreath. Maker's mark: W. A. London hall mark: (Britannia). Date letter 1701.

Height, 9 $\frac{7}{8}$ inches; diameter, 5 $\frac{1}{2}$ inches.

1429—OLD SILVER SALVER

With deep curved sides. Laurel wreath in the centre with an emblem of two winged hearts suspended from a crown. Around it a raised band with a border of foliated ornament. Wide rim divided into sixteen panels and chased with flower motives.

Illustrated

Diameter, 14¼ inches.

1430—OLD ENGLISH SILVER MONTEITH

Or ornamental punch bowl. Fluted bowl with a large monogram in a medallion cartouche; the detachable rim scalloped and having appliqué female masks. Domed spreading foot with band of spiral fluting; two scrolled ring handles dropping from large appliqué lion heads. Maker's mark: Pa. (Thomas Parr, ent. 1697).

Height, 8½ inches.

1431—MASSIVE TWO-HANDLED STANDING CUP WITH COVER

On the plain deep bowl are two engraved coats-of-arms; on the matted ground of the surbase are appliqué vertical ribs terminating in a foliated ornament, a concave rib alternating with a convex one. High domed cover and having an engraved coat-of-arms and a hexagonal finial. Scrolled handles with appliqué rocaille ornament. Under the foot the inscription: "D. I. E. 1712." Maker's mark: C. O. (Augustus Courtauld, ent. 1708). London hall mark. Date letter 1711.

Illustrated

Height, 17¼ inches; diameter, 7½ inches.

1432—PAIR REGAL SILVER PITCHERS

With hinged lids. The bulged body, tapering at base, is filled with foliated ornament on a punched ground, and has three embossed circular medallions: William and Mary on the throne, with an escutcheon, the motto, "Honi soit qui mal y pense," and the inscription, "Culielmus III et Maria II dei gra Ang. Fra et Hib. Rex. et Regina Fidei Defenseres"; the second bears a coat-of-arms, a crown and amorini; the third has the same inscription as the first and the same personages, but here they are on horseback. The shoulders and base have spiral fluting; the neck is short and cylindrical. Low domed cover with band of spiral fluting surmounted by a floriated finial; slightly spreading foot; spout in shape of a dragon's head; curved handle with a lion mask at the upper bend and a satyr mask at the lower joint. Maker's mark: R. P. London hall mark. Date letter 1688.

Illustrated

Height, 15½ inches; diameter, 4¼ inches.



1431



1432



1433

1433—LARGE OLD SILVER MONTIETH

Or ornamental punch bowl. The bowl, quite plain, has an engraved coat-of-arms on one side and on the other the engraved inscription: "The Gift of Robert Hamerton, Esqr. to John Perry, Esqr. Anno 1707." The scalloped rim which is separated from the body by a plain moulded band has appliqué female heads at the points. Two scrolled handles depending from large appliqué grotesque masks. Maker's mark: R. I.

Illustrated

Height, 11¾ inches; diameter, 15¼ inches.

1434—PAIR OLD SILVER SCONCES

Elaborate repoussé ornamentation. In the centre a large coat-of-arms in a rocaille frame; the remaining space embossed with shells and flowers on a punched and matted ground. At the base is a protruding oblong tray, having two candle holders. An engraved cap of maintenance with the inscription "Ex dono" J. B. and 1673. Maker's mark: L. N. G.

Height, 17 inches; width, 13½ inches.

ENGLISH AND OTHER SILVER WITH HALL MARKS OF THE XVIII CENTURY

1435—PAIR OF OLD ENGLISH SILVER SALT CELLARS

Oval-shaped, of openwork design; stem and foot with beaded edges. Have white glass bowls. Maker's mark: R. London hall mark. Date letter 1776.

Height, 2⅝ inches; length, 4⅞ inches.

1436—OLD ENGLISH SILVER SUGAR BOWL

Upper part bulging and with laurel festoons in repoussé; the lower part tapering to the low moulded base which is chased with a band of standing acanthus. Maker's mark: T. Date letter 1734.

Height, 2¾ inches.

1437—OLD ENGLISH SILVER SUGAR BASKET

Beaker shape, with swinging handle; openwork pattern with chased wave bands, laurel festoons and foil borders, and engraved coat-of-arms. Has blue glass bowl. Maker's mark: R. H. (Robert Hennell, ent. 1773). London hall mark. Date letter 1778.

Height, 2¾ inches; diameter, 3 1-16 inches.

1438—SMALL OLD ENGLISH SILVER SUGAR BASKET

Perforated and embossed, with laurel festoons and bearing an engraved monogram. Splayed perforated foot and twisted handle. Has blue glass bowl. Maker's mark: C. A. H. G. (Chas. Aldridge and Henry Green, ent. 1775). London hall mark. Date letter 1772.

Height, $2\frac{5}{8}$ inches; diameter, 3 inches.

1439—SMALL OLD ENGLISH SILVER SUGAR BASKET

Body perforated and embossed with laurel festoons and rosettes; perforated splayed foot; ovolo beading on lip and edge of foot; perforated link handle. Has blue glass bowl. Maker's mark: R. M. London hall mark. Date letter illegible.

Height, $2\frac{3}{8}$ inches; diameter, $3\frac{1}{4}$ inches.

1440—OLD ENGLISH SILVER MUSTARD POT

The cylindrical body in openwork pierced with cartouche birds, acorns and oak leaves; plain flat cover with shell-shaped thumb-piece. It has a blue glass lining. London hall mark. Date letter 1775.

Height, 3 inches; diameter, $2\frac{1}{2}$ inches.

1441—OLD ENGLISH SILVER TWO-HANDLED SUGAR BOWL WITH COVER

Cylindrical cup-shaped. The flowers and leaves in repoussé. Maker's mark: D. R. Cover modern, date letter 1870.

Height, $3\frac{1}{2}$ inches; diameter, 3 inches.

1442—OLD SILVER SUGAR BASKET

With link design swinging handle. The basket is of Adam style openwork design with embossed draperies, rosettes and tassels. Has a frosted glass bowl.

Height, $3\frac{3}{4}$ inches; diameter, $3\frac{1}{8}$ inches.

1443—OLD ENGLISH SILVER LOVING CUP

Bowl shape, with rounded bottom. Engraved inscription: "The friends thou hast and their adoption tried, grapple them to thy soul with hooks of steel. D. G. to S. M. Theatre Royal, Drury Lane, 1774." (D. G., David Garrick?) Maker's mark: J. Y. O. J. (James Young and Orlando Jackson, ent. 1774). London hall mark. Date letter 1774.

Height, 3 inches; diameter, $3\frac{1}{8}$ inches.

1444—OLD ENGLISH SILVER BASKET

Oval shape, with swinging handle of chain-link design; the sides and base of openwork pattern and the lip and base with a twisted rope border. Maker's mark: E. I. A. S. London hall mark. Date letter 1753.

Height, 1 $\frac{3}{8}$ inches; length, 5 $\frac{1}{2}$ inches.

1445—OLD ENGLISH SILVER BASKET

Circular shape, on a low foot; with swinging handle of chain-link design; pierced with floriated ornaments and a trellis pattern. Perforated turned over rim, separated from the sides by a punched beaded band and edged with a beaded border. Maker's mark: E. A. London hall mark. Date letter 1771.

Height, 2 inches; diameter, 5 $\frac{3}{4}$ inches.

1446—OLD ENGLISH SILVER SUGAR BOWL

Adam style. Urn-shaped. The upper part perforated and embossed with rosettes and laurel festoons depending from rams' heads at the lip, which form the top of the three legs terminating in rams' feet. Maker's mark: R. B. London hall mark. Date letter 1788.

Height, 4 $\frac{1}{4}$ inches; diameter, 3 $\frac{3}{8}$ inches.

1447—OLD ENGLISH SILVER GILT MILK JUG

In shape of a cow. Cover on the back with chased wreath of flowers, and with finial in shape of a fly. Maker's mark: T. S. London hall mark. Date letter 1758.

Height, 3 $\frac{3}{4}$ inches; length, 5 $\frac{1}{2}$ inches.

1448—OLD ENGLISH SILVER CREAM PITCHER

On high foot; beaded edge on turned-over lip and on foot; scrolled handle. Initials E. B. engraved under base. London hall mark. Date letter 1785.

Height, 5 $\frac{5}{8}$ inches.

1449—OLD ENGLISH SILVER TEA CADDY

Adam style. Urn-shaped, with a repoussé band of acanthus and resting on a square base; the high cover, fluted with a pineapple finial. Upper part of body has two applied ram's heads with embossed garlands, a leopard's head and an escutcheon. Maker's mark: S. W. London hall mark. Date letter 1773.

Height, 7 inches; diameter, 3 $\frac{1}{4}$ inches.

1450—OLD ENGLISH SILVER CREAM PITCHER

Bulging body, with an engraved wreath of leaves, rosettes, and point bands; moulded turned-over lip; flat strap handle. Maker's mark: A. F. (Andrew Fogelberg, ent. 1776). London hall mark. Date letter 1798.

Height, 4 inches.

1451—OLD ENGLISH SILVER SUGAR BASKET

Body perforated and richly embossed with ornamental motives and festooned draperies; surbase fluted; domed spreading foot with perforated band and beaded edge. Twisted wire handle. Has blue glass bowl. Maker's mark: B. D. (Burge Davenport, ent. 1776). London hall mark. Date letter 1777.

Height, 4 inches; diameter, $3\frac{1}{4}$ inches.

1452—OLD ENGLISH SILVER BOWL

Moulded base and lip, with surbase having spiral fluting, gilt lined. Maker's mark: D. S. R. S. (Daniel Smith and Robert Sharp, ent. 1780). London hall mark. Date letter 1788.

Height, $2\frac{7}{8}$ inches; diameter, $4\frac{5}{8}$ inches.

1453—OLD ENGLISH SILVER BASKET

Oval of openwork design and swinging handle. In the centre an engraved eagle. Maker's mark: T. W. London hall mark. Date letter 1775.

Height, 2 1-16 inches.

1454—PAIR OLD ENGLISH SILVER TEA CADDIES

Rectangular; decorated on one side with an engraved coat-of-arms, on the opposite side with a monogram, both framed with rocailles and floral ornament which continues around the body, forming festoons. Maker's mark: Paul Lamerie. London hall mark.

Height, 5 inches.

1455—SMALL OLD ENGLISH SILVER BASKET

Of openwork design and swinging handle. Floral patterns, with embossed spiral beaded bands; scalloped rim decorated with rocailles and applied flowers. On four pierced feet. Maker's mark: E. A. London hall mark. Date letter 1766.

Height, $2\frac{1}{8}$ inches; diameter, $5\frac{1}{2}$ inches.

1456—OLD ENGLISH SILVER SUGAR BASKET

Oval boat-shaped. The body of openwork design and engraved; spreading domed foot; lip, handle and foot have beaded edges. The dish is of blue glass. Maker's mark: R. H. (Robert Hennell, ent. 1773). London hall mark. Date letter 1788.

Height, $4\frac{1}{8}$ inches.

1457—OLD ENGLISH SILVER INDIVIDUAL COFFEE POT

Cylindrical shape, with domed cover and curved fluted spout and S-shaped wood handle. The body and cover of repoussé and chased floral motives. Maker's mark: H. B. (Hester Bateman, ent. 1774). London hall mark. Date letter 1789.

Height, 6 $\frac{3}{8}$ inches.

1458—OLD ENGLISH SILVER TEAPOT

Globular shape, with domed cover, curved spout and curved wood handle. Upper part of body and cover chased and engraved with shells, flowers and strapwork; in the centre an engraved coat-of-arms. Maker's mark: J. W. (John Wirgman, ent. 1745). London hall mark. Date letter 1743.

Height, 5 inches.

1459—OLD ENGLISH TEA CADDY

Oval shape, with low domed cover having a pineapple finial. On the body two cartouches with engraved coats-of-arms, the remaining parts and cover with flat chased rocaille work. Maker's mark: H. London hall mark. Date letter 1743.

Height, 5 $\frac{1}{4}$ inches; length, 4 inches.

1460—OLD ENGLISH SILVER SUGAR BASKET

Goblet shape, with swinging handles; upper part perforated and chased with draperies and rosettes and scalloped beaded edge, the lower part embossed with standing acanthus wreath; domed foot with embossed acanthus wreath and beaded edge. London hall mark. Date letter 1778.

Height, 4 $\frac{5}{8}$ inches; diameter, 4 $\frac{7}{8}$ inches.

1461—OLD ENGLISH SILVER CHOCOLATE POT

Pear shape. Body divided near base with moulded band; upper part and spout with cartouches, rocailles, flowers and a mask repoussé; lower part and cover with floral acanthus band. All on matted ground. Maker's mark: T. S. London hall mark. Date letter 1726.

Height, 6 $\frac{3}{4}$ inches.

1462—OLD ENGLISH SILVER SUGAR BASKET

Cup-shape bowl and domed spreading base pierced with a trellis pattern; lip and edge of foot with convex moulded bands; perforated link handle. Maker's mark: E. B. London hall mark. Date letter 1774.

Height, 4 $\frac{1}{2}$ inches; diameter, 3 $\frac{7}{8}$ inches.

1463—OLD ENGLISH SILVER SUGAR BASKET

Cup shape, with swinging handle. Pierced and chased with vines and flowers; the upper part with a perforated band between two beaded borders; domed spreading foot embossed with a laurel wreath. Has blue glass bowl. Maker's mark: S. U. London hall mark. Date letter 1780.

Height, $4\frac{3}{4}$ inches; diameter, $4\frac{3}{8}$ inches.

1464—SILVER GILT TEA CADDIES AND SPOONS

A. Consisting of two tea caddies of quadrangular shape, body richly chased with Chinese scenes and landscapes in rich frames ornamented with shells and rocailles, and with four grotesque masks at the upper corners.

Height, $4\frac{3}{4}$ inches; length, $3\frac{7}{8}$ inches; width, 3 inches.

B. Six teaspoons with handles of gadroon edges and medallion heads in relief.

C. Six spoons, with perforated bowls and handles to match the preceding.

D. Tea measure, with chased and relief ornamentation, a profile head of a prince, and floral and lozenge motives alternating in small square panels.

E. Sugar tong, richly chased with shell and scroll motives; the prongs ending in shells.

Caddies bear Maker's mark: Lamerie. London hall mark. Date letter 1728.

In wooden case, the outside of which is covered with mother-of-pearl decorated with birds and flowers in Japanese style. The inside lined with red velvet.

1465—OLD ENGLISH SILVER SUGAR BASKET

Richly perforated and embossed with laurel festoons and rosettes; lip and foot with gadrooned edge; handle in form of a twisted ribbon. Has blue glass bowl. Maker's mark: R. M. London hall mark. Date letter 1780 (?).

Height, $3\frac{3}{4}$ inches; diameter, $4\frac{3}{4}$ inches.

1466—OLD ENGLISH SILVER INDIVIDUAL COFFEE POT

Plain cylindrical tapering body with engraved escutcheon and motto: "Deus Pascit Corvos"; low cover with fluted edge and acorn-shaped finial; black wood handle attached to body by scrolled sockets. Maker's mark: A. T. (Wm. Atkinson, ent. 1725). London hall mark. Date letter 1730.

Height, $7\frac{1}{4}$ inches.

1467—OLD SILVER GILT INKSTAND

On four claw feet. With shaped rim; rocaille decoration with snakes and leaves in repoussé. Inkcup and sand caster ornamented with masks, reed leaves and shells. Maker's mark; Lamerie, 3rd mark, ent. 1739. London hall mark. Date letter 1739.

Height, 3 inches; length, 9½ inches.

1468—OLD ENGLISH SILVER TEA CADDY

Quadrangular, with all edges beaded; high dome cover with acorn-shaped finial; on the body an engraved coat-of-arms, with "Emsdorf" in a cartouche frame, the remaining space and the cover being decorated with repoussé leaf scrolls and a flower and scale design chased in slight relief and engraved. London hall mark. Date letter 1787.

Height, 5¼ inches.

1469—OLD ENGLISH SILVER INDIVIDUAL COFFEE POT

Cylindrical body, curved octagonal spout; scrolled wood handle. The body in repoussé, chased with cartouches, rocailles and flowers. Dome cover with chased floral band and turned finial. Maker's mark: F. D. (Cripps, p. 429; Monogramist F. D. of 1772). London hall mark. Date letter 1771.

Height, 7⅛ inches.

1470—OLD ENGLISH SILVER SALVER

On three perforated cast feet. Cast rim with perforations of grape vines and leaves, and four faun masks in relief. In the centre an engraved escutcheon. Maker's mark: T. H. (Thos. Heming, ent. 1745). London hall mark. Date letter 1754.

Diameter, 6½ inches.

1471—OLD ENGLISH SILVER SUGAR BOWL

Adam style. Urn shape. Openwork design of trellis pattern and embossed laurel festoons which depend from the large applied rams' heads which form the top of the three legs terminating in rams' feet. Maker's mark: E. T. London hall mark. Date letter 1783.

Height, 5¼ inches; diameter, 3⅞ inches.

1472—PAIR OF OLD ENGLISH SILVER SUGAR CASTERS

Urn shape, with spiral flutings. High covers with concave spiral fluting and perforations and fluted finial. On square bases. Maker's mark: G. B. London hall mark. Date letter 1799.

Height, 7½ inches.

1473—OLD SILVER SUGAR BASKET

With swinging handle. Cup-shaped, with vertical perforations, and a twisted rope band on the lip. Upper part bears applied laurel festoons, draperies, medallions and rosettes, two profile heads and an engraved escutcheon. The splayed foot has two twisted rope bands. Has blue glass dish. Maker's mark: E. R.

Height, $4\frac{1}{2}$ inches; diameter, $4\frac{1}{4}$ inches.

1474—OLD ENGLISH SILVER GILT SALVER

Hexagonal shape, with three perforated acanthus feet and shaped perforated rim of trellis and grape pattern. In the centre an engraved escutcheon in rocaille frame. Maker's mark: E. A. J. S. (Edw. Aldridge and John S. Tamper, ent. 1753). London hall mark. Date letter 1756.

Diameter, $8\frac{1}{2}$ inches.

1475—SILVER BUTTER DISH WITH COVER AND TRAY

Oval of openwork design, the cover embossed with laurel festoons and having an engraved Greek border, a flat top with chased flowers on a rough ground and a cavalier and lady as a finial. The tray has a scalloped band and a Greek fret pierced border, with a gadrooned and rocaille rim. Has white glass bowl. Maker's mark: W. L. London hall mark. Date letter 1774.

1476—OLD ENGLISH SILVER SUGAR BASKET

With swinging handle. The silver stand is cup-shaped, richly perforated, and chased with vines and foliated borders. Has blue glass bowl. Maker's mark: R. H. (Robert Hennell, ent. 1773). London hall mark. Date letter 1781.

Illustrated

Height, $5\frac{3}{8}$ inches; diameter, 4 9-16 inches.

1477—PAIR OF OLD SILVER CREAM PITCHERS

Silver cast. Oviform body, dome foot, narrow neck with turned over lip, incurved cover with a shell for finial, and scrolled handles; allover ornamentation of repoussé rocailles. Maker's mark: A. S. (Albt. Schurman, ent. 1756). London hall mark. Date letter 1757.

Height, $7\frac{3}{4}$ inches.

1478—OLD ENGLISH SILVER SUGAR BASKET

Vase-shaped, with swinging handle. Openwork trellis pattern and a medallion with an engraved "D." Handle, lip and foot have beaded bands. Has blue glass bowl. London hall mark. Date letter 1774.

Height, 4 5-16 inches; diameter, 4¼ inches.

1479—OLD ENGLISH SILVER SUGAR BASKET

Cup-shaped, with a perforated trellis pattern and a medallion with escutcheons; spreading foot having beaded edge; scalloped rim with twisted rope edge; handle in form of a twisted ribbon. Has blue glass lining. Maker's mark: W. P. London hall mark. Date letter 1774.

Height, 5¼ inches; diameter, 4½ inches.

1480—OLD ENGLISH SILVER TEAPOT

Oval cylindrical form, with incurved shoulder. The body, cover and spout are decorated with two oval medallions, flowers, festoons and bands of different pattern engraved and punched. Maker's mark: W. P. (Wm. Plummer, ent. 1755). London hall mark. Date letter 1783.

Height, 5⅝ inches.

1481—OLD ENGLISH SILVER SALVER

Irregular shape, on three feet. Curved, scalloped and moulded rim with shell ornamentation; in the centre an engraved coat-of-arms, and an outer engraved band of rocailles, flowers, shell and scale work. Maker's mark: H. (?) M. London hall mark. Date letter 1751.

Diameter, 10¼ inches.

1482—OLD ENGLISH SILVER SUGAR CASTER

It is of spiral fluted pattern and has a tall perforated cover with fluted finial. Maker's mark: D. R. V. London hall mark. Date letter 1770.

Height, 9⅜ inches; diameter, 2¾ inches.

1483—OLD ENGLISH SILVER BASKET

On an oval perforated base, with twisted rope edge. Repoussé ornamentation of floral sprays. Handle of twisted silver wire. Maker's mark: E. A. (Edward Eldridge, ent. 1739). London hall mark. Date letter 1765.

Diameter, 6⅜ inches.

1484—OLD ENGLISH SILVER CAKE BASKET

Oval, with swinging handle. It is of openwork design, with punched heading and scalloped rim with embossed rocailles. Maker's mark: R. M. (Richard Mills, ent. 1755). Date letter 1768.

Diameter, $6\frac{3}{8}$ inches.

1485—OLD ENGLISH SILVER BASKET

Oval, with swinging handle. The body embossed with garlands and wreaths and beaded band on lip and foot. Maker's mark: W. T. London hall mark. Date letter 1745.

Height, 4 inches; length, $6\frac{7}{8}$ inches.

1486—OLD ENGLISH SILVER SALVER

Round, on four acanthus feet. Rim with cast perforations of grapevines, four fawn masks and a shell motive richly chased. In the centre an engraved escutcheon with rich rocaille frame with masks and flowers. Maker's mark: T. G. (Thos. Gilpin, ent. 1743). London hall mark. Date letter 1757.

Diameter, $10\frac{3}{8}$ inches.

1487—OLD ENGLISH SILVER COFFEE POT

Pear shape. The ornamentation of chased and repoussé rocailles and flowers. Low dome cover, with band of chased flowers and with pineapple finial, curved fluted spout, wood handle and low spreading foot. Maker's mark: E. G. (Edw. Gibbon, ent. 1723). London hall mark. Date letter 1753.

Height, $9\frac{5}{8}$ inches.

1488—OLD ENGLISH SILVER SUGAR CASTER

Urn-shaped, with two foliated scroll handles. On the body an engraved escutcheon and around the base and foot embossed bands of acanthus leaves. The cover is perforated and has a pineapple finial. Maker's mark: I. P. I. W. London hall mark. Date letter 1765.

Height, 8 inches.

1489—PAIR OLD ENGLISH SUGAR CASTERS

To match the preceding, but smaller. Maker's mark: I. P. I. W. London hall mark. Date letter 1765.

Height of small ones, 7 inches.

1490—PAIR OF GILDED SILVER CANDLESTICKS

Baluster stem, with vase-shaped knop; curved socket and splayed base; decorated with appliqué ornaments and laurel wreaths and beaded bands. Maker's mark: J. S. (John Scofield, ent. 1778). London hall mark. Date letter 1796.

Height, 7 $\frac{3}{4}$ inches.

1491—OLD ENGLISH SILVER INKSTAND

With black wood base. There are two glass inkwells with silver covers. In the centre is a candlestick and extinguisher. In the base is a drawer in the bottom of which is a silver plate bearing the inscription: "The Gifte of Queen Charlotte to Mary Horneck." Maker's mark: T. R. London hall mark. Date letter 1784.

Height, 5 $\frac{3}{4}$ inches; length, 8 $\frac{7}{8}$ inches.

1492—OLD ENGLISH SILVER COFFEE POT

Pear-shaped, on a tripod of dragon heads. It is ornamented with escutcheons in cartouches framed with shell work, reed leaves and flowers in repoussé chased and engraved. Has a dome cover, chased with flowers and shell work and with pineapple finial, and the spout ending in a dragon head partly decorated with a scale design. Maker's mark: A. C. J. N. (John Neville and Ann Craig, ent. 1740). London hall mark. Date letter 1743.

Illustrated

Height, 9 $\frac{1}{4}$ inches.

1493—OLD ENGLISH SILVER PITCHER

Fashioned after an earthenware Toby. Body in shape of a smiling face with grapes and leaves around the head. Handle in shape of a curved branch. Maker's mark: I. D. London hall mark. Date letter 1769.

Height, 7 $\frac{3}{4}$ inches.

1494—OLD ENGLISH SILVER COFFEE POT

Cylindrical form. Ornamented with bands of engraved acanthus ornaments and floral baskets around the mouth, cover and spout. Dome cover with acorn-shaped finial, and wood handle. Maker's mark: A. C. (Aug. Courtauld, ent. 1729). London hall mark. Date letter 1737.

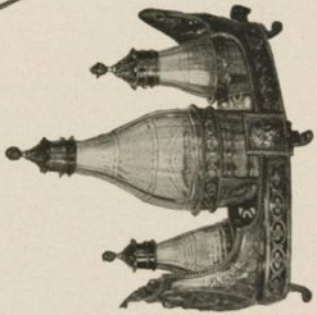
Height, 9 $\frac{1}{4}$ inches.

1495—OLD ENGLISH SILVER TEA KETTLE WITH STAND

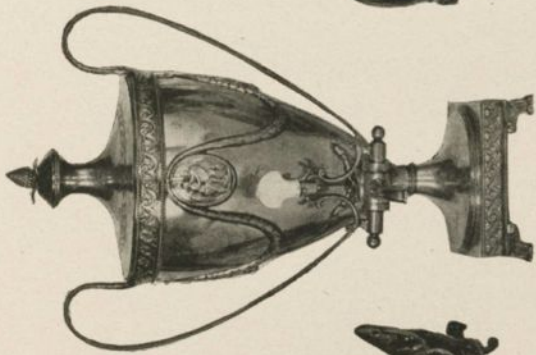
Globular body with two engraved cartouches and scroll borders. Scroll silver top handle partially encased in leather. The stand is on three



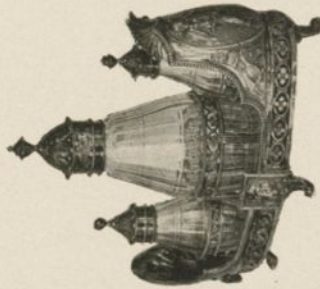
1492



1505



1517



1506



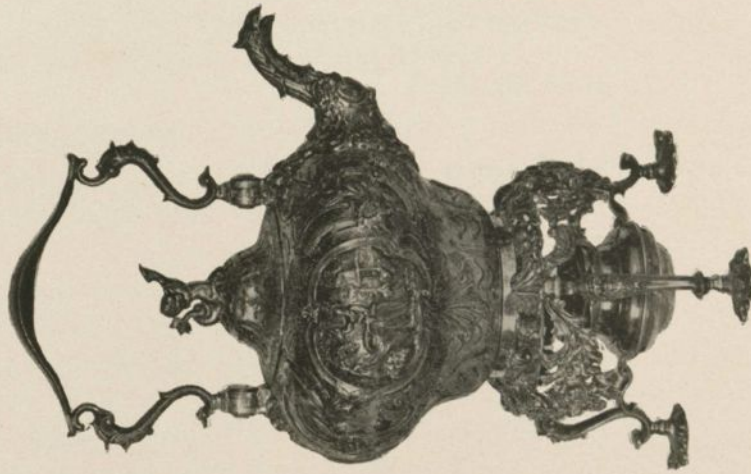
1503



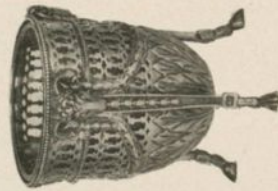
1508



1476



1534



1471



1508

rocaille feet, and has a plain circular lamp. Maker's mark: J. E. (John Elwood, ent. 1788). London hall mark. Date letter 1798. No marks on the stand.

Stand, height, $9\frac{3}{4}$ inches; diameter, 8 inches.

1496—OLD ENGLISH SILVER COFFEE POT

Pear shape. Ornamented with flower baskets, floral festoons, and vines in repoussé chased. Dome cover with acanthus finial, the spout terminating in rocailles; scrolled wood handles. Maker's mark: W. London hall mark. Date letter 1766.

Height, 11 inches.

1497—PAIR OLD ENGLISH SILVER SUGAR CASTERS

Elaborate ornamentation in repoussé and applied ornaments, which consists of lambrequins, lion masks and festoons of flowers and fruits. The high cover is perforated and has a pineapple finial. Maker's mark: Lamerie, 3rd mark. London hall mark. Date letter 1740.

Height, $9\frac{1}{2}$ inches.

1498—OLD ENGLISH SILVER SUGAR CASTER

Similar to the preceding, but larger. Maker's mark: Lamerie, 3rd mark. London hall mark. Date letter 1740.

Height, $10\frac{3}{4}$ inches.

1499—OLD ENGLISH SILVER TANKARD WITH COVER

Repoussé and chased ornamentation, consisting of young bacchanals playing music, dancing and drinking, against a background engraved with trees and branches. Cover and base have scalloped edges and are ornamented with slightly repoussé flowers and leaves. Maker's mark: W. D. London hall mark. Date letter 1748.

Height, $7\frac{3}{8}$ inches; diameter, $3\frac{3}{4}$ inches.

1500—OLD ENGLISH SILVER COFFEE POT

Pear-shaped; cover with turned finial. Curved spout and a scrolled wood handle. Body engraved with three coats-of-arms, strapwork and masks; around the spout two amorini. Maker's mark: P. A. with crown. (Peter Arrhambo, ent. 1735). London hall mark. Date letter 1736.

Height, $9\frac{3}{8}$ inches.

1501—TWO OLD ENGLISH SILVER PLATTERS

Oval, deepened centre. Shaped rim with gadrooned edge and an engraved coat-of-arms with motto "Virtute quies." Maker's mark: W. C. (W. C. ent. 1758). London hall mark. Date letter 1765.

Respective lengths, $11\frac{1}{4}$ and $12\frac{1}{4}$ inches. Respective widths, $8\frac{1}{4}$ and $9\frac{1}{4}$ inches.

1502—OLD ENGLISH SILVER COFFEE POT

Pear shape, with fluted spout and wicker covered scroll handle. Elaborate repoussé ornamentation of Chinese subjects and rocailles. The cover has a wreath of repoussé flowers and a vase-shaped finial. Maker's mark: T. W. C. W. (Thos. Whipham and Chas. Wright, ent. 1757). London hall mark. Date letter 1765.

Height, 10½ inches.

1503—OLD ENGLISH SILVER TANKARD

With lip-shape spout and cover, ornamented in repoussé and chased work, with a foliated cartouche containing the engraved initial F and floral motives. Has rocaille thumb-piece and S-shaped handle. Maker's mark: F. W. (Fuller White, second mark, ent. 1758). London hall mark. Date letter 1762.

Illustrated

Height, 9 inches.

1504—OLD ENGLISH SILVER COFFEE POT

Pear shaped. On the body two cartouches, one with an engraved monogram, the other with a coat-of-arms, both framed with shell work and reed leaves crowned by a female head with helmet, all in appliqué; around the neck a repoussé band of flowers and shell work. Domed cover with a pineapple finial resting on a curling snake. Spout with shell work terminating in a mask. Maker's mark: E. London hall mark. Date letter 1738.

Height, 10¼ inches.

1505—OLD ENGLISH SILVER CRUET STAND

With three crystal bottles, which are topped with silver; oval, with a beaded edge, on four scroll feet; border is perforated and has two embossed lion-mask ornaments; on each end is a large oval medallion with a female figure and war trophies embossed on a matted ground below projecting rams' heads. Maker's mark: C. H. A. G. (Chas. Aldridge and Henry Green, ent. 1775). London hall mark. Date letter 1777.

Illustrated

Height, 8½ inches; length, 9 inches.

1506—OLD ENGLISH SILVER CRUET STAND

To match the preceding, No. 1505.

Illustrated

1507—OLD ENGLISH SILVER INKSTAND

Rectangular, on four ball feet; furnished with two crystal inkwells, with silver tops, a sand caster and a fitted taper holder and an extinguisher. A drawer in the base has the following inscription engraved on the bottom: "The gift of Lord Byron to his esteemed friend Edmund Kean, in recognition of his brilliant success on the night of May the 1st." Maker's mark on all pieces: J. E. London hall mark. Date letter 1798.

Note: Kean and Byron were on terms of intimate friendship. Grattan is quoted as saying that "The only Lord Kean could bear was Lord Byron."

Height, $5\frac{1}{4}$ inches; length, $9\frac{3}{8}$ inches.

1508—PAIR OF OLD ENGLISH SILVER SUGAR CASTERS

Urn shape, with pierced covers. Elaborate applied and chased ornamentation of lion masks and festoons of fruits and flowers. The covers have perforated panels of floral motives and finials of pineapple design. Maker's mark: Lamerie, 3rd mark. London hall mark. Date letter 1741.

Illustrated

Height, $10\frac{1}{2}$ inches; diameter, $3\frac{5}{8}$ inches.

1509—OLD ENGLISH SILVER COFFEE POT

Pear-shaped. Repoussé flower baskets, festoons and rocailles. Cover chased with flowers, with a fluted acorn-shaped finial; wood handle. Maker's mark: J. S. London hall mark. Date letter 1767.

Height, $10\frac{3}{8}$ inches.

1510—OLD ENGLISH SILVER TANKARD WITH COVER

Cylindrical, with double dome cover and S-shaped handle. A moulded band near the base divides the body, which in its upper part has an engraved scene of Britannia handing a purse of money to a horseman; over it is the English coat-of-arms with the motto: "Munere Fidelitatum Mens Grata." Maker's mark: T. R. G. G. (Gurney and Co., ent. 1739, Cripps, p. 403). London hall mark. Date letter 1743.

Height, $8\frac{7}{8}$ inches; diameter, 5 inches.

1511—GARNITURE OF THREE OLD ENGLISH SILVER VASES

One large and two small. Oviform bodies, curved handles, and covers with turned finials. Body repoussé with laurel festoons and two profile heads in medallions; foot and cover with spiral fluting. Maker's mark: J. Y. (James Yung, 1775). London hall mark. Date letter 1777.

*Large vase, height, $7\frac{7}{8}$ inches; diameter, $2\frac{7}{8}$ inches.
Small vase, height, $6\frac{5}{8}$ inches; diameter, $2\frac{1}{2}$ inches.*

1512—OLD ENGLISH SILVER TEA KETTLE WITH STAND

Bulging body fluted and with repoussé ornamentation of flowers; fluted cover with finial; handle wrapped with cane in rocaille sockets. The stand is perforated and has three shell feet. Maker's mark: P. C. (Paul Crespin, ent. 1720). Date letter 1725.

Height of kettle, $8\frac{3}{4}$ inches; diameter, $6\frac{1}{8}$ inches.

1513—OLD ENGLISH SILVER COFFEE POT

Pear-shaped. On the lower part of body a chased band of standing acanthus; on the upper part and cover, flowers and leaves and two engraved coats-of-arms. Has dome cover with vase-shaped finial and fluted edge, spout with appliqué rocailles, and wood handle. Maker's mark: C. W. London hall mark. Date letter 1754.

Height, $10\frac{7}{8}$ inches.

1514—OLD ENGLISH SILVER TANKARD

With spout and hinged cover. Upper part of body and cover repoussé with masks, garlands and bay leaves; lower part with gadrooned band and female masks; in the centre a medallion with engraved coat-of-arms; fluted cover with engraved floral band and coat-of-arms. Spout terminates in an appliqué faun mask. Scrolled angular handle, with appliqué female mask. Maker's mark: J. W. (John Wirgman, ent. 1745). London, dated 1744.

Height, 9 inches.

1515—OLD ENGLISH SILVER CRUET STAND

With four shell-shaped feet and an escutcheon in cartouche. Furnished with two casters with perforated covers and turned finials, and three crystal bottles with plain silver stoppers. Maker's mark: S. W. (Samuel Wells, ent. 1740). London hall mark. Date letter 1743.

Height, $8\frac{1}{4}$ inches.

1516—OLD ENGLISH SILVER CRUET STAND

With four shell-shaped feet and an applied cartouche. Furnished with two large and two small casters, with perforated covers and acorn-shaped finials, and a crystal bottle with silver stopper. Maker's mark: S. W. (Samuel Wells, ent. 1740). London hall mark. Date letter 1746.

Height, $8\frac{1}{8}$ inches.

1517—OLD ENGLISH SILVER URN

Vase-shaped, resting on a square base, with four scrolled feet. Ornamented with applied laurel festoons depending from four medal-

lions of amorini in relief, also with an engraved escutcheon; low cover with pineapple finial; curved handles with a chased Greek border. Maker's mark: A. F. S. C. (Andrew Fogelberg and Stephen Gilbert, 1791). London hall mark. Date letter 1781.

Illustrated

Height, 14¼ inches; diameter, 5½ inches.

1518—OLD ENGLISH SILVER COFFEE POT

Pear-shaped, with cartouche framing an engraved escutcheon, with flowers, trees and a bird chased in slight relief. Dome cover with repoussé flowers and bird finial, spout terminating in rocailles, and wood handle. Maker's mark: W. C. (W. C., 1758, Cripps). London hall mark. Date letter 1764.

Height, 10½ inches.

1519—OLD ENGLISH SILVER TEA KETTLE WITH STAND

Globular shape, richly ornamented with repoussé, chased and engraved work of rocailles, reed leaves, flowers and shell work on matted ground. Cover has pineapple finial, the spout terminates in appliqué shell work and rocaille and the handles are cane-covered. Stand richly perforated, with three scrolled leaf-shaped feet; plain circular lamp. Kettle: Maker's mark: A. V. (Ayme Vedeau, ent. 1739). London date letter 1747. Stand: Maker's mark: B. C. (Benjamin Gignac, ent. 1744). Date letter 1744.

Height, 14½ inches; diameter, 6¼ inches.

1520—OLD ENGLISH SILVER INKSTAND

Oblong, on four feet and with perforated gallery band on three sides, with engraved draperies and rosettes. Has two glass inkwells with silver covers in perforated settings. Maker's mark on the three pieces: I. L. (John Laithwait, ent. 1755?). London hall mark. Date letter 1776, on stand only.

Height, 3⅞ inches; length, 10⅞ inches.

1521—OLD ENGLISH SILVER CAKE BASKET

With scrolled swinging handles. Oval perforated base with elaborate openwork design of flowers, ferns and birds; the scalloped rim is decorated with scrolls and has a gadrooned edge. In the centre is a large engraved coat-of-arms. Maker's mark: E. A. London hall mark. Date letter 1771.

Diameter, 15 inches.

1522—OLD ENGLISH SILVER CRUET STAND

Oval shape. On four fluted feet; the sides rise at both ends to ram's head ring handles. The fluted settings are of cup shape, with an engraved scroll lip band. Fitted with two large and two small blue glass fluted bottles mounted as flagons. Maker's mark: J. W. W. T. (John Wakelin and Wm. Taylor, 1776-1792). London hall mark. Date letter 1782.

Height, $9\frac{5}{8}$ inches; length, $11\frac{1}{4}$ inches.

1523—OLD ENGLISH SILVER CRUET STAND

Companion to the preceding.

Height, $9\frac{5}{8}$ inches; length, $11\frac{1}{4}$ inches.

1524—OLD ENGLISH SILVER PITCHER

With hinged and fluted cover, and oviform body; moulded base and short cylindrical neck; scroll thumb-piece and S-shaped handle. Upper part of body repoussé with festooned drapery, and small rosettes, and the lower part fluted. Maker's mark: S. C. J. C. (Septimus and James Crespell). London hall mark. Date letter 1767.

Height, $8\frac{3}{4}$ inches.

1525—OLD ENGLISH SILVER CAKE BASKET AND TEA CADDY

The basket of openwork design, with beaded spiral bands and scalloped rim with chased rocailles and flowers. In the centre an engraved escutcheon. The caddy has upper part of body decorated with repoussé flowers, and the lower part with an engraved escutcheon and scrolls. In black leather and wood case, with silver mountings, four claw feet, scrolled handle and plate bearing an engraved escutcheon. Maker's mark: D. S. R. S. (Daniel Smith and Robert Sharp). London hall mark. Date letter 1765.

1526—OLD ENGLISH SILVER COFFEE POT

Pear-shaped, with cover having a flower twig for a finial; spout terminating in an animal's head, with an appliqué mask at the joint; wood handles, with a large animal's head at the upper socket. On the body are two round panels repoussé, chased and engraved, with Chinese subjects, the remaining ground being covered with rich rocailles. On foot and cover Chinese landscapes and shells. Maker's mark: T. H. (Thos. Heming). London hall mark. Date letter 1750.

Height, $9\frac{7}{8}$ inches.

1527—OLD ENGLISH SILVER COFFEE POT

Richly ornamented with repoussé and chased rocailles, floral sprays and shells; foot with raised rocailles, cover with floral twig for finial and a wood handle. Maker's mark: W. C. London hall mark. Date letter 1754.

Height, 12 inches.

1528—OLD ENGLISH SILVER SALVER

Round, on four claw and ball feet. The scalloped rim has a beaded edge and is decorated with repoussé laurel festoons. In the centre is an engraved coat-of-arms. Maker's mark: J. C. London hall mark. Date letter 1772.

Diameter, 12 $\frac{3}{8}$ inches.

1529—OLD ENGLISH SILVER SALVER

Irregular shape, on four scroll feet. Raised curved rim with chased rocailles. In the centre an engraved double-eagle in a flat chased frame of scrolls, shells and flowers on a matted ground. Maker's mark: R. R. (Richard Rugg, ent. 1754). London hall mark. Date letter 1775.

Diameter, 13 $\frac{3}{4}$ inches.

1530—OLD ENGLISH SILVER COFFEE POT

Pear-shaped, with hinged cover, rocaille spout and scroll handle. The ornamentation consists of repoussé rocailles, shells and flowers, and two engraved escutcheons, one with the motto: "Aquila non capit muscas." Cover with fluted edge and chased band of flowers. Maker's mark: G. S. T. H. London hall mark. Date letter 1769.

Height, 11 $\frac{1}{2}$ inches.

1531—OLD ENGLISH SILVER CAKE BASKET

Oval, with swinging handles of chain pattern. Basket of openwork design with repoussé drapery festoons, rosettes and tassels. Scalloped rim with beaded edge. In the centre an engraved coat-of-arms with motto: "Nous travaillerons dans l'esperance." Maker's mark: R. M. London hall mark. Date letter 1744.

Height, 3 $\frac{1}{4}$ inches; diameter, 13 $\frac{1}{4}$ inches.

1532—SILVER GILT DEEP PLATE

Centre engraved with an English coat-of-arms and the motto: "Honi soit qui mal y pense." Flat rim decorated in rococo style, with chased and repoussé female masks, shell work, insects, flowers and strapwork on a matted ground. Maker's mark: Lamerie, 3rd mark. London hall mark. Date letter 1746.

Diameter, 15 $\frac{1}{4}$ inches.

1533—OLD ENGLISH SILVER GILT TEA KETTLE WITH STAND

Round body, repoussé and chased in four panels with Chinese figures and birds, and a rocaille ornamentation. Cover with repoussé and chased flowers, and an eagle as finial; swinging handle partly covered with leather and a curved spout with shell work. Stand with three shell-shaped feet, perforated and chased with flowers, Chinese heads and leaves. Maker's mark: W. S. W. P. (Wm. Shaw and Wm. Priest, ent. 1749). London hall mark. Date letter 1755.

Illustrated

Height, 15 inches.

1534—OLD ENGLISH SILVER TEA KETTLE WITH STAND

Globular body, having two oval panels with Chinese figures in landscapes and an escutcheon in a cartouche, chased and engraved flowers, rocailles and shell-work; cover with figurine blowing shell horn as finial; curved spout shaped as an eagle's head; swinging scroll handle partly covered with leather. Stand of openwork on three leaf-shape feet. Maker's mark: F. W. (Fuller White, first mark, ent. 1744). London hall mark. Date letter 1754.

Illustrated

1535—SIX SILVER GILT SAUCE BOATS

Bowls of wave design, having at the high end two sea nymphs holding up an infant merman who is astride a large shell and blowing a horn; at the other end are two more of the infants whose double fish tails with those of the sea nymphs form the feet. Cast with chased decoration of shells, reed leaves and dolphins. Maker's mark: Lamerie, 1st mark. The London date letter is 1742, which is the date of the third mark.

Illustrated

Height, 7½ inches; length, 8½ inches.

1536—OLD ENGLISH SILVER TEA KETTLE WITH STAND

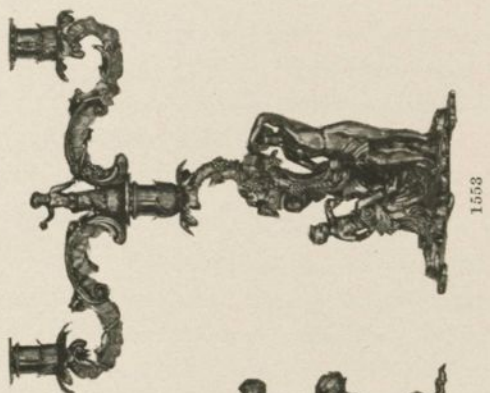
Globular kettle, with swinging scroll handle partly covered with cane and fluted spout. Chased and repoussé ornamentation of flowers, scrolls, cartouches and rocailles. The stand is of openwork pattern and supported by three shell-shaped feet. In original leather covered case. Maker's mark: R. J. London hall mark. Date letter 1782.

1537—OLD ENGLISH SILVER CRUET STAND

On four acanthus and shell-shaped feet. Furnished with three silver casters and two crystal bottles. The casters are decorated with flat



1553



1553



1535



1533



1535



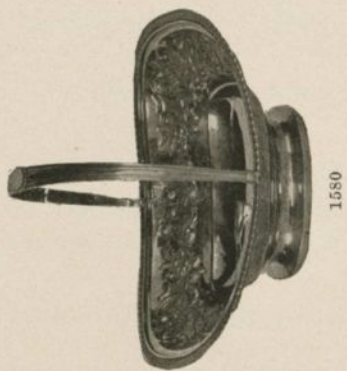
1581



1576



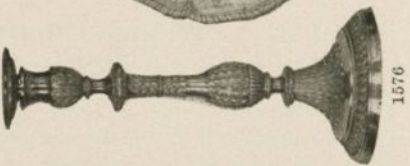
1578



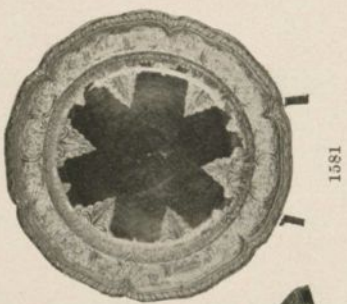
1580



1578



1576



1581

chased, engraved and repoussé rocailles and blossoms between spiral flutings and have perforated covers with acanthus finials. Maker's mark: S. W. (Samuel Wells, ent. 1740). London hall mark. Date letter 1753.

Height, $10\frac{3}{8}$ inches; diameter, $7\frac{1}{4}$ inches.

1538—OLD ENGLISH SILVER COFFEE POT

Cylindrical shape, with hinged cover, rocaille spout and wood handle. The body chased and repoussé, with cartouches, scrolls and flowers, and two engraved monograms in rocaille frames; cover repoussé with bands of acanthus and flowers and surmounted by a pineapple finial. Maker's mark: J. S. (John Swift, ent. 1739). London hall mark. Date letter 1750.

Height, $12\frac{1}{2}$ inches.

1539—OLD ENGLISH CAKE BASKET

Oval, with swinging scroll handles. Of openwork scroll pattern having in the centre an engraved escutcheon in cartouche frame. Maker's mark: W. C. (William Cripps, ent. 1743). London hall mark. Date letter 1751.

Diameter, $13\frac{3}{4}$ inches.

1540—OLD ENGLISH SILVER CAKE BASKET

Oval shape, on a scrolled base and shell feet, of openwork pattern with repoussé garlands and bowknots and scalloped moulded rim. Maker's mark: B. L. (Benj. Laver, ent. 1781). London hall mark. Date letter 1782.

Height, $5\frac{1}{2}$ inches; diameter, $12\frac{7}{8}$ inches.

1541—OLD ENGLISH SILVER CAKE BASKET

Pendant to the preceding, No. 1540.

Height, $5\frac{1}{2}$ inches; diameter, $12\frac{7}{8}$ inches.

1542—OLD ENGLISH SILVER TWO-HANDLED CUP WITH COVER

Urn shape, with scroll handles. Ornamentation throughout of spiral flutings, and repoussé cartouches, rocailles and grapevines. Cover surmounted by a twig of blossoms. Maker's mark: W. S. W. P. (Wm. Shaw and Wm. Priest, ent. 1749). London hall mark. Date letter 1755.

Height, 14 inches; diameter, 6 inches.

1543—OLD ENGLISH SILVER PUNCH BOWL

Elaborate repoussé ornamentation of floral motives, rocailles and cartouches. Gilt lined. London hall mark. Date letter 1815.

Height, $7\frac{5}{8}$ inches; diameter, $12\frac{3}{4}$ inches.

1544—OLD ENGLISH SILVER TEA URN

Oviform, on a square base, supported by four shell-shaped feet; elaborately ornamented with repoussé panels of Chinese subjects, floral wreaths, festoons and rocailles. Has an engraved coat-of-arms. The cover is surmounted by a mermaid finial, the spout is of dolphin design and the two handles are of rustic pattern. Maker's mark: E. R. (Ewick Romer, 1763). London hall mark. Date letter 1768.

Height, 19 $\frac{3}{8}$ inches.

1545—PAIR OLD ENGLISH VEGETABLE DISHES

Oval shape, on four paw feet. Around the body are four appliqué laurel festoons which depend from two medallions bearing engraved coats-of-arms and from the two ring handles; the lower part of the body is gadrooned; the base has an acanthus border. The covers are surmounted by a finial in shape of a ring. Have inner removable vessel also of silver. Maker's mark: J. R. (John Rowe, ent. 1749). London hall mark. Date letter 1771.

Illustrated

Height, 9 $\frac{1}{2}$ inches; length, 13 $\frac{1}{8}$ inches.

1546—OLD ENGLISH SILVER CAKE BASKET

Oval, on four leaf-shaped feet. Of openwork scrolled pattern having in the centre an engraved coat-of-arms and flowers and scrolls. Scalloped rim with rich rocailles, shell and flower ornaments chased and repoussé. The swinging handle is engraved with flowers and supported by an amorino. Maker's mark: R. B. London hall mark. Date letter 1744.

Diameter, 14 inches.

1547—OLD ENGLISH SILVER CAKE BASKET

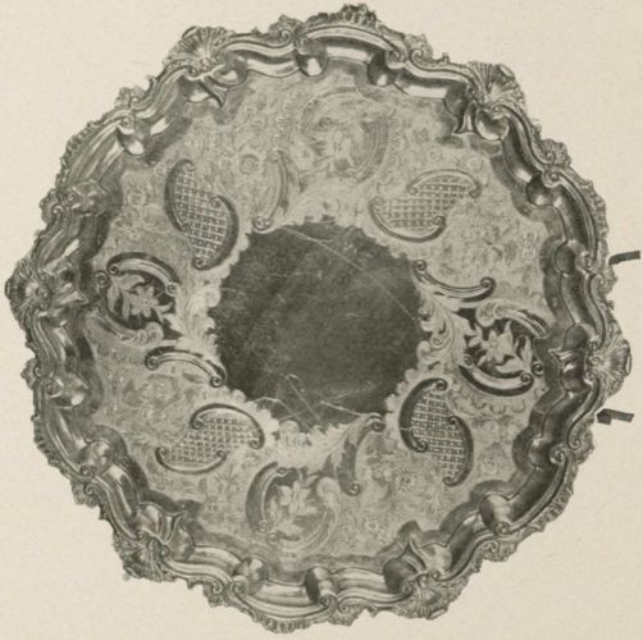
Oval, with swinging handle. On a perforated base with gadrooned edge. Basket of openwork design with repoussé festoons, pendants and rosettes. In the centre an engraved coat-of-arms; scalloped rim with scrolls, birds and leaves chased and applied. Maker's mark: R. D. London hall mark. Date letter 1772.

Diameter, 15 inches.

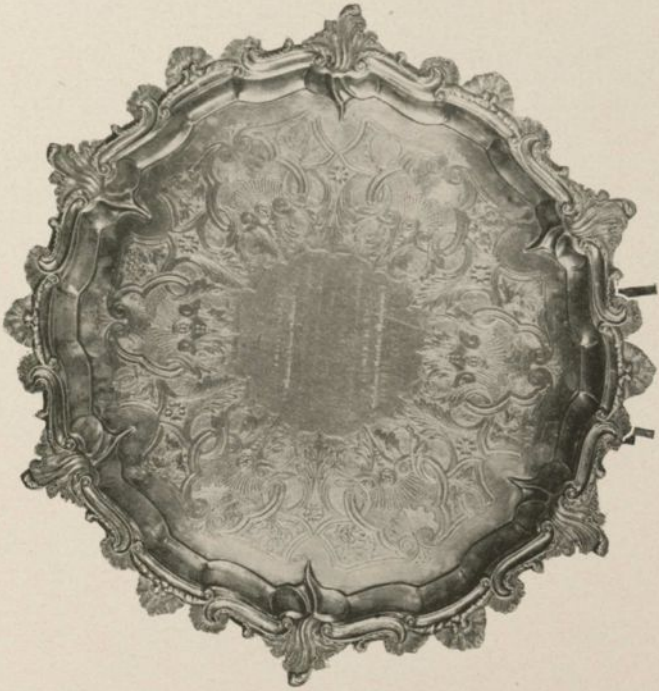
1548—OLD ENGLISH SILVER SALVER

Round, on three feet. Scalloped rim, with scroll and shell ornamentation. In the centre an engraved escutcheon, a band of engraved rocailles, medallions with female heads, flowers and reed leaves. Underneath is an engraved initial "B" with crown. Maker's mark: J. S. (John Swift, ent. 1739, Cripps, p. 406). London hall mark. Date letter 1742.

Diameter, 18 $\frac{1}{2}$ inches.



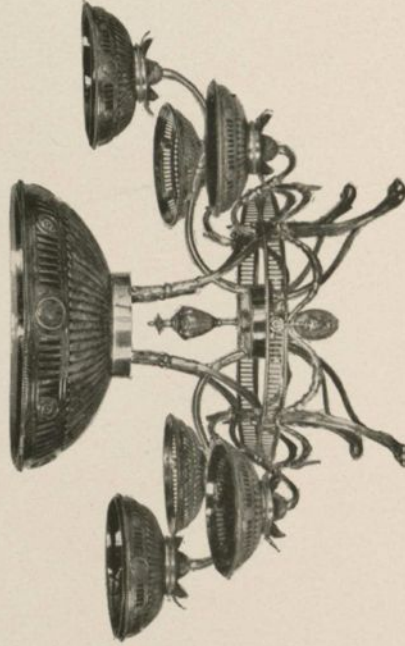
1549



1551



1545



1552



1545

1549—SILVER GILT SALVER

Round, on four rocaille feet. Ornamentation of acanthus flowers, shell and strapwork, chased and engraved on a matted ground; moulded and scalloped rim with chased and engraved shell ornamentation. Maker's mark: An E. the rest blurred. London hall mark. Date letter 1786.

Illustrated

Diameter, 18¾ inches.

1550—OLD ENGLISH SILVER ROUND PUNCH BOWL

Repoussé and chased with a scene representing a wild boar hunt in a thickly wooded forest. Moulded lip. Maker's mark: J. E. (John Eckford, ent. 1725). London hall mark. Date letter 1748.

Height, 8⅞ inches; diameter, 14¾ inches.

1551—OLD ENGLISH SILVER SALVER

Round, on three shell and rocaille feet. In the centre an engraved inscription: "Amico suo, Thomas Noon Talfourd inter sodales gratissimo et fidelissimo, in foro a conviciis calumniatorum defensori facundissimo, hoc munusculum animi haud obliti amicitiae suae testimonium. D. L. D. Gulielmus Carolus Macready." Border of repoussé and chased acanthus, shells and flowers on matted ground. Scalloped edge, chased and repoussé with rocaille and shell work. Maker's mark: T. H. J. C. (Thomas Hannam and John Crouch, second mark, ent. 1799). London hall mark. Date letter 1799.

Illustrated

Diameter, 20½ inches.

1552—OLD ENGLISH SILVER EPERGNE

Adam style. Oval, pierced and repoussé stand with festoons and oval medallions having vases in relief. Supported on the stand by four carved arms is the centre oval fruit dish, fluted and with a band of pierced work and rosettes. Two smaller oval and four circular dishes, also fluted and pierced, are supported on curving arms below the centre dish. Stand is supported by four bear-claw feet. Two of the rosettes in the pierced band of each oval dish have an engraved coat-of-arms, and the same is engraved in the bottom of the round dishes. Maker's mark T. P. with a pellet between. London hall mark. Date letter 1778.

Illustrated

Height, 11¾ inches; length, 20¾ inches; width, 15 inches.

1553—PAIR SILVER GILT CANDELABRA

Candlesticks with rocaille bases and stems. On the base of one a nude figure of a bacchante and a seated infant Bucchus. On the other a

figure of Flora and a seated cupid. The branches are of a later period and follow the style of the candlesticks. Candlesticks: Maker's mark: E. G. London date letter 1754. Branches: Maker's mark: W. P. London hall mark. Date letter 1812.

Illustrated

Height, 15¼ inches.

1554—PAIR OF OLD ENGLISH SILVER TALL CANDLESTICKS

Hexagonal foot with appliqué palmettes. Baluster stem with knop adorned with an acanthus wreath. Maker's mark: D. M. (Dorothy Mills, ent. 1752). London hall mark. Date letter 1762.

Height, 11¾ inches.

1555—SET OF FOUR OLD ENGLISH SILVER CANDLESTICKS

Cast silver. Foot ornamented with lion heads and rocailles and an engraved escutcheon with motto: "Tous jours prêt." Baluster stem with a figure of an amorino. Socket ornamented with rocailles. Maker's mark: C. London hall mark. Date letter 1749.

Height, 10¾ inches.

1556—PAIR OF OLD ENGLISH SILVER CANDLESTICKS

With an engraved coat-of-arms and chased rocailles and blossoms. Hexagonal foot. Baluster stem with vase-shaped knop, rocaille socket, and shaped bobèche with appliqué flower sprays. Maker's mark: W. T. London hall mark. Date letter 1763.

Height, 11 3-16 inches.

1557—PAIR OF TALL CANDLESTICKS

Feet divided by beaded bands into panels, which contain floral festoons; baluster stems with knops. Maker's mark: D. L.

Height, 13⅞ inches.

1558—SET OF FOUR TALL CANDLESTICKS

Terminal stem resting on eight lion's claw feet and having at the top a festooned drapery; above the stem are four lion masks. The base has chased laurel bands. Maker's mark: T. H. (T. Heming). London hall mark. Date letter 1772.

Height, 13⅝ inches.

LONDON SILVER, WITH MARKS OF THE NINETEENTH CENTURY

1559—ENGLISH SILVER PAPER CUTTER AND RULE

A foot rule with keen edge. Maker's mark: W. N. G. N. London date letter 1823.

Length, 12 inches.

1560—ENGLISH SILVER SNUFFER

Openwork handles. Maker's mark: W. B. London date letter 1806.

1561—ENGLISH SILVER SNUFFER

Acanthus ornaments and an engraved monogram. Maker's mark: T. R. London date letter 1816.

1562—ENGLISH SILVER SNUFFER

Gadrooned borders and a rosette. Maker's mark: T. A. (Thomas Austin). London date letter 1823.

1563—ENGLISH SILVER MUSTARD POT

Octagonal, with a scrolled handle; the cover and body engraved with flower and scroll motives. Blue glass lining. Maker's mark: Y. & W. London date letter 1876.

Height, 3¼ inches.

1564—ENGLISH SILVER MUSTARD POT

Partly gilt. The body and cover are repoussé and chased with tulips. White glass lining. Maker's mark: G. F. London date letter 1861.

Height, 3½ inches.

1565—SILVER GILT DESK INKSTAND

Oval tray, with inkwell and taper holder. Maker's mark: J. B. London date letter 1824.

Height, 2¾ inches.

1566—ENGLISH SILVER SUGAR CASTER

Plain, with perforated cover. Maker's mark: R. M. E. R. London date letter 1892.

Height, 7¼ inches.

1567—ENGLISH SILVER SUGAR CASTER

Low flat foot, perforated cover with fluted finial, foot with spiral fluting. Maker's mark: T. B. London date letter 1893.

Height, 8¾ inches.

1568—ENGLISH SILVER STANDING CUP

Goblet shape. Four repoussé and chased panels, the two large ones with rustic scenes and the two smaller with cartouches. Maker's mark: E. B. (Edward Barton). London date letter 1826.

Height, 6¾ inches.

1569—PAIR ENGLISH SILVER COASTERS

Scalloped, deep rim, with a gadrooned edge. Maker's mark: J. S. H. London date letter 1851.

Diameter, 6½ inches.

1570—ENGLISH SILVER BUTTER DISH WITH TRAY

Cylindrical. The dish, cover and tray of openwork design with scalloped border. White glass lining. Maker's mark: J. A. T. A. London date letter 1838.

1571—ENGLISH SILVER SUGAR BOWL

Semi-globular shape; of openwork design, with two curved handles. Ruby glass lining. London date letter 1887.

Height, 5⅞ inches.

1572—ENGLISH SILVER TEA KETTLE WITH STAND

The kettle ornamented with repoussé and chased floral motives and rocailles. The stand with loop-shaped feet. Maker's mark: C. S. H. London date letter 1820.

Height, 9 inches.

1573—PAIR OLD ENGLISH SILVER CAKE BASKETS

Boat-shaped, of openwork design, decorated with acanthus leaves in relief. Scalloped edge and moulded border. London date letter 1886.

Length, 9¾ inches.

1574—NINE ENGLISH SILVER PLATES

Scalloped rim with gadrooned edge and an engraved coat-of-arms on border. Maker's mark: P. S. (Paul Storr). London date letter 1821.

Diameter, 9¾ inches.

1575—PAIR OF SILVER GILT CANDLESTICKS

Baluster stem, with vase-shaped knop and circular foot. Ornamented with borders and bands of lancet-shaped leaves chiselled in relief. Maker's mark: B. S. H. S. London date letter 1817.

Height, 7 $\frac{7}{8}$ inches.

1576—PAIR TALL SILVER GILT CANDLESTICKS

To match the preceding, No. 1575. Maker's mark: C. F. (Charles Fox, ent. 1822). London date letter 1833.

Illustrated

Height, 12 $\frac{1}{4}$ inches.

1577—SIX COASTERS

Silver gilt, wrought in openwork with figures of young bacchanals, lions and grapevines. Around the mouth is a moulded band and encircling the foot is a border of laurel leaves. In the bottom is an engraved coat-of-arms. Maker's mark: B. S. J. S. London date letters 1810 and 1811.

1578—TWO COASTERS

Silver gilt. To match the preceding. On the edge of the base is the inscription: "Rundell Bridge et Rundell Aurifices Regis et Principis Walliæ Regentis Britannias." Maker's mark: P. S. (Paul Storr). London date letter 1814.

Illustrated

1579—SILVER GILT TEA, COFFEE AND CHOCOLATE SET

Consisting of tea kettle and stand, tea, coffee and chocolate pots, two sugar bowls and small round salver. All richly decorated with repoussé, chased, engraved and punched flower and scroll ornament on a matted ground, and each with an engraved escutcheon. Maker's marks: R. H. and "Hunt and Roskell." London date letters 1842, 1867, 1869, 1870.

1580—SILVER GILT CAKE BASKET

Oval, with swinging handle. Repoussé, chased and engraved flower and scroll motives, on a scale and punched ground; gadrooned edge. Maker's mark: W. B. London date letter 1818.

Illustrated

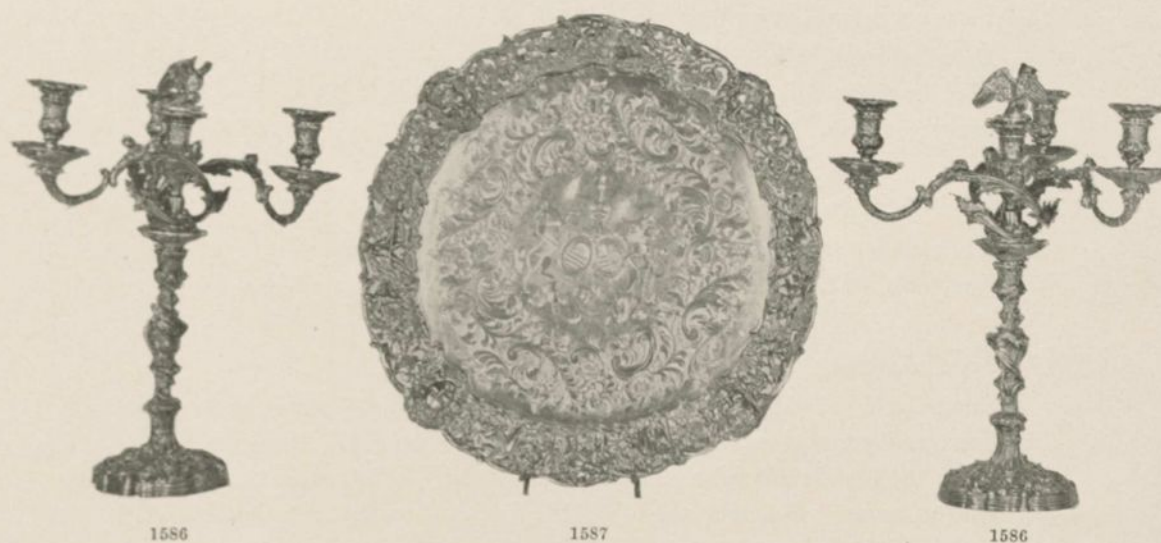
Length, 12 $\frac{1}{2}$ inches.

1581—TWENTY-FOUR SILVER GILT PLATES

Round. Scalloped edge engraved on a matted ground with a coat-of-arms and a flower and leaf scroll motive. Maker's mark: P. S. (Paul Storr). London date letter 1817.

Illustrated

Diameter, 9 $\frac{3}{8}$ inches.



1582—DRAGON CIGAR LIGHTER

Ram's horn mounted with silver in dragon form. London date letter 1883.

Length, 15½ inches.

1583—ENGLISH SILVER CAKE BASKET

Oval, on leaf-shaped feet. Openwork in a floral scroll design with engraved birds and applied medallions and floral ornaments. Engraved coat-of-arms. Maker's mark: C. S. H. London date letter 1820.

Height, 4⅞ inches; length, 11 inches.

1584—ENGLISH SILVER SALVER

Round, on four rocaille feet. Scalloped rim, with perforations. An engraved flower and scroll motives. London date letter 1882.

Diameter, 14¼ inches.

1585—ENGLISH SILVER PUNCH BOWL

Reproduction of a Queen Anne Montith. Fluted and scroll handles, grotesque masks and with detachable rim. Foot with band of concave fluting. Maker's mark: F. London date letter 1884.

Height, 9¼ inches; diameter, 11¼ inches.

1586—PAIR SILVER CANDELABRA

Base with moulded and scalloped edge; tall baluster stem with an eagle for the knop; vase-shaped sockets; all decorated with lion heads, shells,

flowers and scrolls richly chased. Three branches of acanthus foliage. The sockets chased with birds and flowers; the central socket surmounted by an eagle. Maker's mark: W. E. London hall mark. Date letter 1818.

Illustrated

Height, $22\frac{5}{8}$ inches; diameter of foot, $7\frac{1}{4}$ inches.

1587—MASSIVE SILVER SALVER

Round, on four rocaille feet. An elaborate border of cast and chased openwork design of hunting scenes, figures of Venus and Cupid, young bacchanals and masks of Bacchus and Flora. The centre engraved with a coat-of-arms and an inner floral border. Underneath is the inscription: "This salver was bought March, 1824, by Major-General Fuller, with a portion of the prize money awarded to his late lamented brother, Col. Wm. Fuller, of the 1st Dragoon Guards, in commemoration of his having fallen gloriously at the head of his regiment whilst leading it on to victory at the MEMORABLE BATTLE OF WATERLOO, on the 18th day of June, 1815." London hall mark.

Illustrated

Diameter, $25\frac{1}{2}$ inches.

ENGLISH SILVER, WITH MARKS OF PROVINCIAL TOWNS, ALSO IRISH SILVER, SHEFFIELD PLATED WARE, ETC.

1588—SILVER MEMORANDUM CALENDAR

With beaded edges. Engraved with scrolls, leaves, satyrs and inscription "Lady's Remembering." In original leather case. English, Eighteenth Century.

Height, $3\frac{3}{8}$ inches; length, $4\frac{1}{2}$ inches.

1589—PAPER KNIFE

Ivory blade, with cast silver handle showing Salome receiving the head of John the Baptist. Pommel head with a figure of a man on horseback. English, middle of Eighteenth Century.

Total length, $13\frac{1}{4}$ inches.

1590—SMALL HAND CANDLESTICK

Plain, with shell shape thumb-piece.

1591—SMALL SILVER CANDLESTICK

With fluted socket; short stem with beaded band, and square gadrooned base. English, beginning of Nineteenth Century.

1592—SILVER COASTER

Openwork, lattice pattern with engraved laurel festoons. Sheffield hall mark.

Height, $1\frac{5}{8}$ inches.

1593—SMALL SILVER CREAM PITCHER

The body, partly fluted, has two oval medallions with drapery festoons and engraved coats-of-arms. Maker's mark: P. P.

Height, $3\frac{3}{8}$ inches.

1594—SILVER SALT CELLAR

Empire design, oval, on four goat feet. Openwork with a cartouche and garlands of roses; the lip and base moulded. Blue glass lining. English, about 1800.

Length, $3\frac{1}{8}$ inches.

1595—PAIR SILVER SALT CELLARS

Oval, on four feet, with straight sides having openwork laurel festoons. Blue glass lining. Dutch, first half of Nineteenth Century.

Length, $3\frac{1}{8}$ inches.

1596—SILVER MUSTARD POT

Cylindrical body, with a scrolled thumb-piece and handle, and cover having a pineapple as finial. Openwork decoration of festoons, scallops and acanthus ornament. Blue glass lining.

Height, $5\frac{7}{8}$ inches.

1597—PAIR SILVER SALT CELLARS

Oval. Of pierced lattice pattern, with a band of chased acanthus. Blue glass bowls.

Height, $2\frac{3}{4}$ inches.

1598—SUGAR BASKET

Bowl shape, with swinging handle. Pierced pattern with star-shaped ornaments. Engraved coat-of-arms. Blue glass lining.

Height, $4\frac{1}{2}$ inches.

1599—SILVER SUGAR BASKET

Same design as the preceding, but smaller.

Height, $3\frac{7}{8}$ inches.

1600—PAIR SAUCE BOATS

Boat-shaped, with scroll handles and hoof-shape feet, ornamented with female heads in relief and repoussé rustic scenes and rocaille borders. Maker's mark: I. P.

Height, $3\frac{3}{8}$ inches; length, $5\frac{1}{8}$ inches.

1601—SILVER BOWL

On three hoofed feet, with lion masks at the joints. The body with spiral flutings and a scalloped rim. Dublin, first half of Eighteenth Century.

Height, $3\frac{1}{8}$ inches; diameter, $5\frac{3}{4}$ inches.

1602—PAIR OF SILVER VASES

Lily shape body, with petals forming the handles. The body with two chased and repoussé oval panels of landscapes in rocaille frames; spiral flutings below. Maker's mark: M. M.

Height, 5 inches.

1603—INDIVIDUAL COFFEE POT

Urn shape, with cover, spout and wood handle. Around the body is a gadrooned band and above it an engraved coat-of-arms.

Height, $7\frac{1}{4}$ inches.

1604—SUGAR BASKET

Bowl shape, with swinging handle; lattice openwork pattern. Lined with ruby-red glass.

Height, $4\frac{3}{4}$ inches; diameter of mouth, $4\frac{1}{4}$ inches.

1605—ENGLISH SILVER COFFEE POT

Oriental design, with cover; scrolled handle with raised ornament and spout in design of a siren. The body and cover is richly ornamented with repoussé floral motives, masks and flutings. Date letter E. About 1700. Mark of Hull.

Height, $6\frac{1}{2}$ inches.

1606—ENGLISH SILVER SUGAR BASKET

Cup-shape, with pierced lattice pattern and repoussé festoons and rosettes. The foot, lip and swinging handle have gadrooned borders. Maker's mark: Y. G. & H. Sheffield mark. Date letter 1779.

Height, 5 inches.

1607—SILVER CHOCOLATE PITCHER

Pear-shaped body, with small curved spout; S-shape handle covered with black and white cane and cover with turned finial. On the body are engraved two coats-of-arms in repoussé and chased frames of shell, rocaille, flowers and birds, having on the rim of foot an engraved inscription, "The Gift of Queen Charlotte to Mary Horneck."

Height, 7 $\frac{3}{4}$ inches.

1608—PAIR OF CRYSTAL FLASKS

Mounted in silver. With spout, having a winged and beaded mask; cover with a rose finial, and the S-shaped handle decorated with rocaille. English, middle of Eighteenth Century.

Height, 8 inches.

1609—SILVER SUGAR BASKET

Cup shape, with swinging handles, and a band of perforated fern leaf and baluster pattern. Blue glass lining.

Height, 5 inches.

1610—PAIR OF IRISH SILVER SAUCE BOATS

Oval body, with shaped lip. With scrolled S-shape handles and oval foot. Dublin mark of Hibernia. Date letter 1762.

Height, 3 $\frac{1}{4}$ inches; length, 7 $\frac{3}{8}$ inches.

1611—IRISH SILVER SUGAR BASKET

With swinging handle. The body perforated in a lattice pattern, with repoussé laurel festoons and flying birds, and an engraved escutcheon. Lip and foot have gadrooned edges. Blue glass lining. Maker's mark: J. J. Dublin standard mark, Hibernia. About 1770.

Height, 7 $\frac{3}{8}$ inches.

1612—PAIR CRYSTAL GLASS BOWLS

Mounted in silver, with beaded edge and an indentation in the rim for a spoon. Maker's mark: I. P. D.

Height, 3 $\frac{3}{4}$ inches; diameter, 4 $\frac{3}{4}$ inches.

1613—PAIR SILVER PORRINGERS

Ornamented with repoussé and chased roses, thistles and leaves, and an engraved coat-of-arms. The horizontal handles are ornamented with roses and thistles, and have an engraved inscription: "R. S. to J. M. 1650." Maker's mark: W. M.

Height, 2 $\frac{1}{2}$ inches; diameter, 6 $\frac{1}{4}$ inches.

1614—ENGLISH SILVER SUGAR BASKET

Inverted cone-shape, with sides divided into bands of repoussé, chased and engraved rocailles, animals and birds on a matted ground, and a pierced lozenge pattern. The handle with two apes in the centre. Blue glass lining. Sheffield hall mark. End of Eighteenth Century.

Height, $3\frac{1}{4}$ inches; diameter, $5\frac{7}{8}$ inches.

1615—SILVER PRESERVE DISH

Oval shape, on four lion-claw feet; the sides of perforated lattice pattern. Blue glass lining.

Height, $3\frac{1}{4}$ inches; length, $7\frac{1}{4}$ inches.

1616—FOUR SMALL SILVER BASKETS

With swing handles. Of openwork design of various patterns and different hall marks.

1617—FOUR SMALL SILVER BASKETS

With swinging handles. Of openwork design of various shapes and patterns, and different hall marks.

1618—SIX SMALL SILVER BASKETS

Of openwork design, of various shapes and patterns. One inscribed November, 1820.

1619—PAIR SILVER BUTTER DISHES WITH COVERS

Oval, with pierced palm leaves and flowers alternating with laurel wreaths. The cover has a scalloped rim with a small flower pattern and is surmounted by a pineapple finial. Blue glass lining. French.

Height, $4\frac{7}{8}$ inches; length, $3\frac{1}{4}$ inches.

1620—SILVER COFFEE POT

Pear shape, with cover, a curved and fluted spout, and wood handle. Plain with an engraved monogram and escutcheon. Maker's mark: I. W. Dublin hall mark. Second half of Eighteenth Century.

Height, $10\frac{1}{2}$ inches.

1621—SILVER COFFEE POT

Pear-shaped, with curved spout ornamented with acanthus leaves, scroll handle and cover with a flower finial. The upper part repoussé with acanthus and strapwork on a matted ground; the lower part with rocaille and shell. Maker's mark: A. P.

Height, $9\frac{3}{8}$ inches.

1622—PAIR SILVER BUTTER DISHES

Oval, with two loop handles and straight sides pierced in a lattice pattern and repoussé with laurel festoons. Blue glass linings. Irish, about 1780.

Height, $2\frac{3}{4}$ inches; length, $6\frac{1}{4}$ inches.

1623—PAIR OF SALVERS

Round, on three rocaille feet. In the centre, rich flowers, leaves, scrolls and rocaille motives on a matted ground; the scalloped rim has appliqué rocailles. One salver has an engraved escutcheon. Sheffield plated ware.

Diameter, $11\frac{1}{2}$ inches.

1624—SILVER COFFEE POT

Pear-shaped body, lobed, and resting on three lion's claw feet, with rocailles at the joints. Fluted and curved spout ornamented with acanthus and a dolphin's head. The cover has a finial in the form of acanthus leaves surrounding a cluster of grapes. Carved wood handle. French (?).

Height, $13\frac{1}{2}$ inches.

1625—PAIR DOUBLE CANDLESTICKS

Cast silver, with candleplate supporting two cylindrical sockets, fluted stem and fluted circular foot.

Height, 12 inches; diameter of base, $5\frac{1}{4}$ inches.

1626—SET OF FOUR SILVER FRUIT BASKETS

Oval, on four fluted feet, rim with a gadrooned border. Openwork lattice pattern with two engraved coats-of-arms, and two rosettes connected by appliqué festoons. Blue glass linings. Maker's mark: A. D.

Height, $3\frac{3}{8}$ inches; length, $9\frac{1}{8}$ inches.

1627—SET OF FOUR SILVER PLATED CANDLESTICKS

Adam style. Fluted stem with four rams' heads from which depend festoons; a square base with ornamentation of vases and acanthus and gadrooned bands.

Height, 12 inches.

1628—SILVER CHOCOLATE PITCHER

Pear-shaped body, with spiral fluting, ivory handle, and three rocaille feet. Fluted spout with rocailles, cover with rose finial. Maker's mark: A. E.

Height, $12\frac{5}{8}$ inches.

1629—SIX IRISH SILVER COMPOTES

Circular shape, on low foot. In the centre an engraved coat-of-arms in a rocaille frame; the remaining surface is filled with repoussé, chased and engraved rocailles, flowers, birds and other designs. On the broad flat pierced rims are rocailles, birds, castles and cartouches. Maker's mark: R. W. Dublin mark. Date letter 1749.

Height, $1\frac{7}{8}$ inches; diameter, $9\frac{3}{8}$ inches.

1630—SET OF FOUR SILVER-PLATED CANDLESTICKS

In the form of a Corinthian column. Foot and bobèche gadrooned.

Height, $14\frac{3}{8}$ inches; diameter, $5\frac{3}{4}$ inches.

1631—SILVER CANDELABRA

Three scrolled branches, and in the centre a bouquet of flowers. Large knop, with swinging festoons depending from rosettes, and the lower part is in the form of a round pedestal with a band of buds at its base.

Height, $19\frac{1}{2}$ inches.

1632—ENGLISH SILVER SALVER

Round, with three rocaille feet and embossed border. In the centre an engraved coat-of-arms with repoussé, chased and engraved flowers and rocailles on matted ground. Maker's mark: W. T. London hall mark. Date letter 1756.

Illustrated

Diameter, 13 inches.

1633—SET OF FOUR SILVER FRUIT BASKETS

Oval shape, on four feet. The sides in wire work, with four profile heads in medallions and laurel festoons, all in appliqué. The scalloped rim has a gadrooned edge. Blue glass lining. Maker's mark: A. S.

Height, $4\frac{3}{4}$ inches; length, $12\frac{1}{2}$ inches.

1634—CARVING SET

Comprising two carving knives and forks, one steel, and fish server and fork. Stag horn handles mounted in silver. In morocco case. Maker's mark: H. H.

1635—PAIR SALVERS

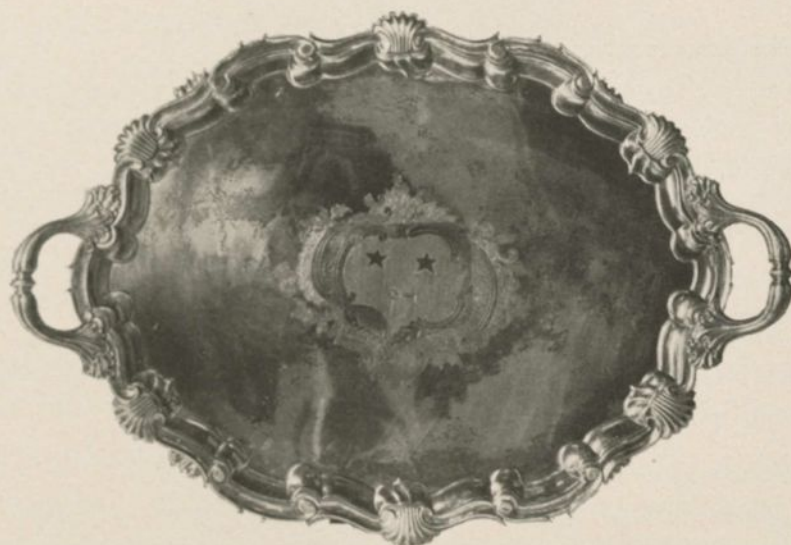
Round, on four rocaille feet, scalloped rim with rocaille ornamentation. In the centre is an engraved coat-of-arms and other designs on a matted ground. Old Sheffield plated ware.

Illustrated

Diameter, $16\frac{1}{2}$ inches.



1635



1640

1636—SILVER HOT WATER URN

With standing handles and a straight spout in shape of a dolphin. The body is repoussé with large flower festoons depending from shells; in the centre is an engraved coat-of-arms with the motto "Advance with courage."

Height, 29 inches.

1637—ENGLISH SILVER GILT SALVER

Oval, on four feet. In the centre is an engraved coat-of-arms, framed with rocailles, flowers and branches. The rim has flower and rocaille ornamentation. London, date letter 1870.

Length, 25 inches; width, 16½ inches.

1638—LARGE SALVER

Circular, on four rocaille feet. Engraved with flowers and scrolls on a matted ground. The scalloped rim with rocailles. In the centre is an engraved coat-of-arms. Old Sheffield plated ware.

Diameter, 24 inches.

1639—SET OF EIGHT PLATED CANDLESTICKS

Fluted stem with four ram's heads from which depend festoons. Square base with laurel festoons and an acanthus border.

Height, 12¾ inches; diameter of base, 4⅞ inches.

1640—LARGE SALVER

Oval, on four feet. Elaborate scalloped rim with rocailles, shells and two loop handles. In the centre is a large engraved coat-of-arms in a rocaille frame. Old Sheffield plated ware.

Illustrated

Length, 30 inches; width, 20½ inches.

1641—EASEL MIRROR

Silver frame, with repoussé flowers, scrolls, rocailles and beadings. On the top is a large shell with an amorino holding a garland of flowers.

Height, 19⅝ inches; diameter, 12⅞ inches.

EIGHTH AFTERNOON'S SALE

THURSDAY, FEBRUARY 23RD, 1911 •

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1642 to 1844, inclusive

ENGLISH SILVER AND SHEFFIELD
PLATED WARE, WITH MARKS OF
THE NINETEENTH CENTURY

1642—PLATED ALCOHOL LAMP

Circular, with two curved wire handles.

Height, $3\frac{3}{8}$ inches.

1643—PLATED SMALL TRAY

Oval shell pattern, with flowers and scrolls in relief.

Height, 1 inch; diameter of top, $5\frac{1}{2}$ inches.

1644—SILVER GILT BOWL

Around the lip is a border of wire filigree in a scroll pattern with settings of carbuncles; the loop handles are similarly treated.

Height, 3 inches; diameter, $4\frac{5}{8}$ inches.

1645—PAIR PLATED SALVERS

Round, on three rocaille feet. Engraved coat-of-arms, framed in flowers, branches and rocailles; the scalloped rim has a rocaille and shell ornamentation.

Diameter, $8\frac{1}{2}$ inches.

1646—PAIR LOW CANDLESTICKS

Gilt. Vase-shaped socket, foot with spiral flutings and square base.

Height, $4\frac{3}{4}$ inches.

1647—SNUFFER TRAY

Engraved crest, scalloped rim with rocailles. Old Sheffield plated ware.

Length, $9\frac{1}{4}$ inches.

1648—WINE BOTTLE HOLDER

Electro plate. Scroll design with beaded edge.

Length, 8 inches.

1649—SILVER BOX

Square shape. Engraved pattern. Lined with cedar. Maker's mark:
H. J. London, 1869.

Height, 2 inches; length, $3\frac{3}{8}$ inches.

1650—SILVER TEA CADDY

Rectangular, four paw feet, and cover having a seated Chinese figure as
a finial. The body is engraved with borders, wreaths, and an initial
B.

Height, 6 inches; length, $4\frac{1}{4}$ inches.

1651—PAIR OF SILVER-PLATED CANDLESTICKS

Vase-shaped socket; baluster stem. Circular base. All-over rocaille
decoration.

Height, $10\frac{1}{2}$ inches.

1652—SHEFFIELD SILVER

Round, on three claw-feet. In the centre is an engraved escutcheon;
the curved rim is ornamented with rocailles and flowers. Old Sheffield
plated ware.

Diameter, $10\frac{5}{8}$ inches.

1653—SILVER HOT WATER DISH

Round, chrysanthemum design. Maker's mark: F. E. Sheffield mark.
Date letter 1881.

Height, $4\frac{3}{4}$ inches; diameter, $8\frac{1}{2}$ inches.

1654—SILVER

Round, on three rocaille feet. In the centre is an engraved coat-of-arms
framed with chased flowers and rocaille on a matted ground; the rim
has appliqué flowers and leaves. Old Sheffield plated ware.

Diameter, 10 inches.

1655—EIGHT PLATED SALT STANDS

Round, on three hoof-feet adorned with masks at the joints. The body
is chased and engraved with rocailles and flowers; gilt lined.

Height, $1\frac{3}{4}$ inches; diameter, $3\frac{3}{4}$ inches.

1656—PLATED TEA CADDY

On four ball feet. Fluted body, with scalloped rim around the lip and
a hinged cover with fluted finial. Old Sheffield plated ware.

Height, $6\frac{3}{4}$ inches; length, $6\frac{1}{2}$ inches.

1657—FOUR SHEFFIELD SAUCE TUREENS

Oval body, on four claw-feet, adorned with rocailles and loop handles. Cover with gadrooned lip and band and a ring handle. Old Sheffield plated ware.

Height, $5\frac{3}{4}$ inches; length, $7\frac{7}{8}$ inches.

1658—PAIR OF SHEFFIELD SALVERS

Round, on three pierced feet. In the centre are chased flowers, branches and rocailles; the scalloped rim has rocaille ornaments. Old Sheffield plated ware.

Diameter, $10\frac{1}{4}$ inches.

1659—PLATED TUREEN WITH COVER

Low circular shape. The body and cover are ornamented with grapevines on a matted ground. The two handles and finial of opal glass.

Height, $5\frac{1}{2}$ inches; diameter, $6\frac{3}{8}$ inches.

1660—SET OF FOUR PLATED CANDLESTICKS

Quadrilateral socket. The stem vase-shaped with a square base on four scrolled feet. The socket and the foot have a shell-and-leaf ornamentation.

Height, $12\frac{5}{8}$ inches; diameter, $5\frac{1}{4}$ inches.

1661—PAIR SHEFFIELD SALVERS

Round, on three scrolled feet. Within the centre is an engraved initial C framed with chased flowers and branches on a matted ground; the shaped rim with gadrooned edge is ornamented with shells. Old Sheffield plated ware.

Diameter, $10\frac{1}{2}$ inches.

1662—PLATED SALVER

Round, on three scrolled feet. In the centre are chased flowers, rocailles and scrolls on a matted ground; the scalloped rim has a shell and rocaille ornamentation.

Diameter, 11 inches.

1663—SHEFFIELD SALVER

Round, on three rocaille feet. Chased with panels filled with flowers on a matted ground; the moulded rim has appliqué rocailles. Old Sheffield plated ware.

Diameter, $12\frac{1}{2}$ inches.

1664—PLATED SOUP TUREEN

Oval shape, with scrolled handles, and cover.

Height, 10 inches; length, $11\frac{3}{4}$ inches.

1665—PAIR SILVER CANDLESTICKS

Baluster stem and circular foot. Elaborate all-over decoration of rocailles and floral sprays.

Height, 14 inches.

1666—PLATED SALVER

Round, on three scrolled feet. In the centre is the engraved initial "E" in a chased cartouche; scalloped rim with shell ornaments.

Diameter, 12 inches.

1667—SALVER

Round, on three scrolled feet. In the centre are chased lozenge patterns, rocailles and leaves; the scalloped rim has a rocaille ornamentation. Old Sheffield plated ware.

Diameter, 12¼ inches.

1668—SALVER

Round, on four pierced, rocaille feet. In the centre are chased scrolls and rocailles, and on the scalloped rim, rocailles in relief. Old Sheffield plated ware.

Diameter, 12¼ inches.

1669—SILVER TEA KETTLE WITH STAND

Body divided by flutings into small panels of chased lozenge and acanthus motives, with cover having a fluted ivory finial. Ivory handle in scrolled sockets and curved spout. The stand has three rocaille feet; ornamented to match the kettle. London hall mark. Date letter 1869.

Height of kettle, 15⅞ inches.

1670—JARDINIÈRE

Oval, on four scrolled feet. Body richly perforated with design of flowers and leaves elaborately engraved; the scalloped rim and loop handles have scroll and flower motives. Has Sheffield plated lining.

Height, 6½ inches; length, 19¾ inches.

1671—SALVER

Round, on three scrolled feet. In the centre a modern engraved monogram and chased lozenges, flowers and rocailles; the scalloped rim is intercepted by shell ornaments. Old Sheffield plated ware.

Diameter, 14½ inches.

1672—SALVER

Round, on three rocaille feet. In the centre are chased flowers and scrolls on a matted ground; the scalloped rim has rocaille ornamentation. Old Sheffield plated ware.

Diameter, 14 inches.

1673—PLATED SALVER

Round, on three pierced rocaille feet. In the centre is an engraved coat-of-arms, framed with chased flowers, leaves and rocailles; the curved rim and scalloped edge have floral scrolls. Old Sheffield plated ware.

Diameter, 14½ inches.

1674—ENGLISH PLATED HOT WATER URN

With a band of chased ornamentation; resting on four reeded supports ending in claw feet; base on four ball feet. Has two appliqué loose ring lion head handles. Old Sheffield plated ware.

Height, 19½ inches.

1675—SALVER

Oblong shape, with four rocaille feet. In the centre is an engraved coat-of-arms. The rim is gadrooned and ornamented with rocailles and flowers, and there are two rocaille loop handles. Old Sheffield plated ware.

Length, 24 inches; width, 15¼ inches.

1676—SALVER

Round, on four rocaille feet. In the centre is an engraved coat-of-arms framed with chased flowers and rocailles on a matted ground; the curved rim with rocaille ornamentation. Old Sheffield plated ware.

Diameter, 19 inches.

1677—PAIR PLATED SALVERS

Round, on four rocaille feet. In the centre is an engraved coat-of-arms framed in chased scrolls, flowers and rocailles; the scalloped rim with rocaille ornamentation.

Diameter, 16½ inches.

1678—SILVER SALVER

Round, on four pierced feet. Ornamented with repoussé and chased rocailles and flowers; scalloped rim also with rocailles and flowers. Dutch (?).

Diameter, 15½ inches.

1679—SALVER

Round, on three scrolled feet. In the centre an engraved coat-of-arms. Pattern of chased rocailles, blossoms and leaf scrolls; the moulded scalloped rim is intercepted by shell-shaped ornaments. Old Sheffield plated ware.

Diameter, 16½ inches.

1680—LARGE SALVER

Round, on three rocaille feet. In the centre is an engraved monogram, framed with chased rocailles, blossoms and leaf scrolls, on a matted ground; the scalloped rim has rocaille and leaf scroll decoration. Old Sheffield plated ware.

Diameter, 18 inches.

1681—PAIR OF PLATED WINE COOLERS

Urn shape, with two handles in the form of twisted branches with clusters of grapes and leaves. The body and foot have an appliqué ornamentation of acanthus leaves and grapes. In the centre of each side is an engraved coat-of-arms.

Illustrated

Height, 13¾ inches; diameter, 5¾ inches.

1682—TABLE PLATEAU

Round, on three claw feet. In the centre is a mirror bordered with balls; the scalloped rim is gadrooned and has a shell and acanthus ornamentation. Sheffield plated ware.

Diameter, 18¼ inches.

1683—PAIR WINE COOLERS

Vase shape, with twisted grapevine handles. On the vase-body are bacchanal heads and draped lion skins and emblems in high relief. Around the mouth is a band of grapevine pattern and gadroons, and the foot rests on a high square pedestal. Movable lining. Old Sheffield plated ware.

Illustrated

Height, 10½ inches; diameter of mouth, 9½ inches.

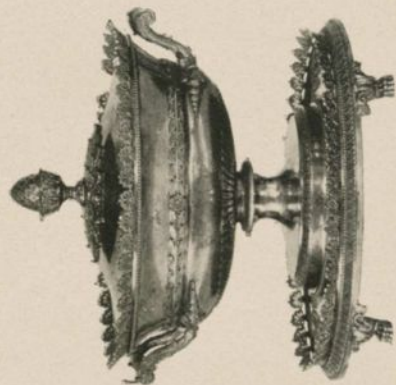
1684—SALVER

Round, on four rocaille feet. In the centre is an engraved coat-of-arms framed with chased and engraved flowers, and leaf scrolls on a matted ground; the rim has an elaborate ornamentation of flowers and leaves. Old Sheffield plated ware.

Diameter, 18¼ inches.



1729



1728



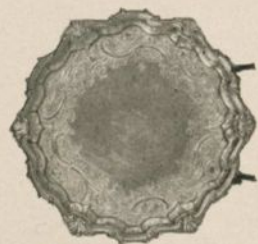
1730



1681



1683



1682



1683



1681

1685—LARGE SALVER

Round, on four rocaille feet. In the centre is an engraved coat-of-arms framed in chased flowers and leaf scrolls on a matted ground; the elaborate rim is ornamented with flowers and rocailles in relief. Old Sheffield plated ware.

Diameter, 18 $\frac{7}{8}$ inches.

1686—LARGE TRAY

Oblong, with rounded corners. In the centre is an engraved coat-of-arms and a decoration of leafy scrolls and flowers. The scalloped rim has a shell and rocaille, and the two loop handles a rich acanthus ornamentation. Old Sheffield plated ware.

Length, 30 inches; width, 19 $\frac{1}{4}$ inches.

1687—LARGE SALVER

Round, on three rocaille feet. In the centre is an engraved coat-of-arms. Decorated with a band of flat-chased rocailles and flowers on a matted ground; the curved rim has an ornamentation of rocailles and floral motives in high relief. Old Sheffield plated ware.

Diameter, 24 inches.

FRENCH SILVER WITH MARKS, OR IN THE STYLES, OF THE SEVENTEENTH, EIGHTEENTH AND NINETEENTH CENTURIES

1688—FRENCH SILVER MUSTARD POT

Pierced with scrolls, foliage and two griffins holding a shield. Cover with pineapple finial. Blue glass lining. Maker's mark: A. M. Paris standard mark: 1797-1809.

Height, 4 $\frac{1}{2}$ inches.

1689—FRENCH SILVER PORTABLE LANTERN

Cylindrical body, with conical pierced top. Repoussé ornamentation of foliage, strapwork and amorini, and a round panel with a female figure and a lyre on a matted ground. Flat folding handle. Maker's mark of Thomas Germain (1748). Paris fermier's mark: 1732-1738. Date letter 1738. Poinçon de décharge 1732-1738.

Height, 7 $\frac{1}{8}$ inches.

1690—FRENCH SILVER INDIVIDUAL CHOCOLATE POT

Cylindrical, with spout decorated with a bearded mask in relief. The upper part of the body has repoussé, chased and engraved strapwork, foliage and masks, and an engraved coat-of-arms. The cover has flutings with alternating leaves and flowers on a matted ground. A straight wood handle in a straight socket. First half of the Eighteenth Century.

Height, 5 inches.

1691—FRENCH SILVER INDIVIDUAL COFFEE POT

Urn shape, with curved spout, S-shape wooden handle, and hinged cover with a flower finial. In the centre of the body is an engraved coat-of-arms. The lip and base have narrow engraved ornamental bands. Paris standard mark 1797-1809.

Height, 7½ inches.

1692—PAIR OF FRENCH SILVER DOUBLE SALTS

Two blue glass bowls separated by a handle having two dolphins at the base and a swan on the top. Stand with winged female figures. Paris standard mark: 1809-1819.

Height, 6⅜ inches.

1693—FRENCH SILVER SUGAR BOWL

Oval body, on four scroll feet; two handles ending in flowers at the joints, and a fluted cover with strawberry finial. The upper part of the body has two cartouches with rocaille and shell motives. Maker's mark: D. C. Paris fermier's mark 1768-1774. Date letter 1779-1780.

Height, 5 inches; length, 5½ inches.

1694—PAIR OF FRENCH SILVER CANDLESTICKS

Dodecagonal stem with acanthus ornament at the base and fluted bands in the centre. Bobèche with laurel band in relief. Circular foot. Paris standard mark: 1809-1819.

Height, 7½ inches.

1695—FRENCH SILVER COFFEE POT

Pear-shaped body, on tripod, with a spout in the shape of a bird's beak, a straight wood handle, and cover with a turned finial moving on a pivot. Paris standard and assay office marks: 1809-1819. Maker's mark: J. P. B.

Height, 7⅞ inches.

1696—FRENCH SILVER BUTTER DISH

Body of openwork design with repoussé garlands of fruit and flowers, figures of Pan and nymph, and cartouches. Handles of grapevine design and cover surmounted by a cluster of strawberries as finial. Blue glass lining. Maker's mark: M. E. J. (Marc Etienne Jane, 1774-1784). Paris Poinçon de décharge 1780-1789. Date letter 1783-1784.

Illustrated

Height, 5 $\frac{1}{8}$ inches; length, 5 $\frac{1}{4}$ inches.



1696

1697—FRENCH SILVER BUTTER DISH

Similar in design to the preceding, No. 1696, but with entwined serpent handles and rose finial. Maker's mark: M. E. J. (Marc Etienne Jane, 1777-1784). Paris poinçon de décharge 1780-1789. Date letter 1783-1784.

Illustrated

Height, 5 $\frac{1}{8}$ inches; length, 5 $\frac{1}{4}$ inches.

1698—PAIR OF FRENCH SILVER CANDLESTICKS

Dodecagonal stem in the shape of a column, with a laurel wreath at the base and an appliqué garland of fruit on the upper part. Square base. French, beginning of Nineteenth Century.

Height, 8 $\frac{1}{2}$ inches.

1699—FRENCH SILVER COFFEE POT

Pear shape, on tripod, with a curved spout in shape of a bird's beak, straight wood handle, and cover with a flower finial. On the body is engraved a coat-of-arms. Maker's mark: C. French, end of Eighteenth Century.

Height, 7 $\frac{5}{8}$ inches.

1700—FRENCH SILVER TEA KETTLE WITH STAND

Plain body, with curved spout, a wooden handle and cover with a turned finial. In the centre of the body is an engraved coat-of-arms. The stand consists of a band with moulded edges set upon three straight fluted feet. Lamp with engraved coat-of-arms. Paris fermier's mark: 1726-1732. Poinçon de décharge 1732-1738.

Height, 7 $\frac{1}{2}$ inches.

1701—PAIR OF FRENCH CANDLESTICKS

Octagonal baluster stem on an octagonal base, with flat-chased flower festoons and an engraved monogram. Paris, maker's mark of 1717-1722. Date letter 1721.

Height, 8 $\frac{1}{2}$ inches.

1702—FRENCH SILVER ÉCUELLE WITH COVER

Shallow bowl with two flat handles ornamented with palmettes in relief, and cover with a round finial in the shape of a female head in profile, in low relief. Paris fermier's mark: 1703-1713. Poinçon de décharge 1703-1713.

Diameter, 6 $\frac{3}{4}$ inches.

1703—FRENCH SILVER COFFEE POT

Pear-shaped, on three feet, with oval panels containing musical instruments, and garden tools at the joints; a curved and fluted spout ending in a bird's beak and a straight wood handle. In the centre of the body is an oval medallion with a bust framed in laurel and acanthus leaves; on the lip are garlands; all in repoussé, chased and engraved. Paris standard mark 1797-1809, and other marks.

Height, 9 $\frac{7}{8}$ inches.

1704—FRENCH SILVER ÉCUELLE WITH COVER

Bowl, with two flat handles ornamented with male busts, dolphins and shell motives in low relief. Cover with a gadrooned edge fluting; a knob finial and an engraved coat-of-arms. French, first half of Eighteenth Century.

Diameter, 6 $\frac{5}{8}$ inches.

1705—PAIR OF FRENCH SILVER CANDLESTICKS

Baluster stem, with vase-shaped knob; shell ornament in relief on the base and hexagonal foot. Maker's mark: S. O. M. with cross. Paris fermier's mark J. F. and a crown. Date letter 1765-1766.

Height, 10 $\frac{1}{8}$ inches.

1706—PAIR FRENCH SILVER ÉCUELLES WITH COVERS

Shallow, with two flat leaf-shaped handles. Cover with an engraved coat-of-arms and a gadrooned finial. Maker's mark: I. F., and a hammer. Paris fermier's mark 1732-1738.

Diameter, 6 $\frac{1}{4}$ inches.

1707—SILVER COFFEE POT

Pear-shaped body, with spiral flutings, set on three goat's feet with horn motives at the joints; curved spout decorated with rocailles; an S-shape wood handle with a carving of acanthus leaves, and a fluted cover with a vase-shape finial of wood. Ornamentation of scrolls, rocailles and flowers on a matted ground. Maker's mark: B., with a crown; "58" with a crown and a lion. Dutch, middle of the Eighteenth Century.

Illustrated

Height, 11 $\frac{1}{2}$ inches.



1707

1708—PAIR OF FRENCH SILVER CANDLESTICKS

Hexagonal stem, surmounted by four female caryatids and decorated with palmettes in relief. Circular splayed foot with palmette border in relief. Paris standard mark 1819-1838. Maker: Durand.

Height, 10 inches.



1709—PAIR FRENCH SILVER ÉCUELLES WITH COVERS AND TRAY

The bowls with loop handles ornamented with flowers. Repoussé chased and engraved ornamentation of flowers, leaves and palmettes in shaped panels. Trays with scalloped rims. Paris (modern).

Diameter of bowls, $5\frac{3}{8}$ inches; diameter of tray, $8\frac{1}{8}$ inches.

1710—TEA KETTLE

In the shape of a pig, with swinging handle and plain polished surface. Paris, Christoffe (modern).

Height, $5\frac{1}{8}$ inches; length, 10 inches.

1711—FRENCH SILVER VASE

Urn shape. Handles in the shape of cornucopia and cover with a bull as finial. The upper part of the body is pierced with a palmetted pattern and figures of Autumn and Winter. Below is an acanthus wreath in relief. Silver gilt lining. (The arm of one of the figures is broken off.) Maker's mark: J. D. G. Paris standard mark 1797-1809.

Height, $10\frac{1}{2}$ inches.

1712—PAIR FRENCH SILVER ÉCUELLES WITH COVERS

With flat pierced handles ornamented with flowers and acanthus leaves; covers with spiral flutings and acanthus finials. Paris, Guerhet, orfèvre (modern).

Diameter, $6\frac{7}{8}$ inches.

1713—PAIR OF FRENCH CANDLESTICKS

Octagonal vase-shaped stem and octagonal foot, with the engraved coat-of-arms of a cardinal. Paris date letter 1734-1735.

Height, $9\frac{1}{2}$ inches.

1714—FRENCH SILVER COFFEE POT

Pear-shaped, on three curved feet. On the body is an oval cartouche with a frame of scrolls and reed leaves in relief; the cover, lip and base have rocaille borders. Wood handle. Maker's mark: J. C. and a crown. Paris date letter 1744-1748. Poinçon de décharge; fleur-de-lis crowned.

Height, $10\frac{3}{4}$ inches.





1715—PAIR OF FRENCH SILVER CANDLESTICKS

Baluster stem in the form of a column, the top wreathed with rope garlands and tassels. Circular foot on a square base. French, beginning of Nineteenth Century.

Height, 9 $\frac{7}{8}$ inches.

1716—FRENCH SILVER SUCRIER

Of openwork design set on four ball feet. Four dancing figures, in the round, appliqué between the lip and foot, which are pierced with a palmette pattern. Cover having a finial in the shape of a basket of fruit; S-shaped handles terminating in female masks. Paris high standard mark: 1797-1809. In morocco case.

Height, 8 $\frac{1}{4}$ inches.

1717—FRENCH SILVER ÉCUELLE WITH COVER

Two flat handles ornamented with dolphins and shell motives in relief. Cover with an ovolo edge, and a wreath of laurel leaves surmounted by a bud finial. Maker's mark: C. C. Paris fermier's mark: 1738-1744. Date letter 1739-1744.

Illustrated

Diameter, 7 inches.

1718—FRENCH SILVER LARGE ÉCUELLE WITH COVER AND TRAY

The écuelle with flat handles ornamented with flowers, acanthus leaves and rocailles in relief; domed cover with a group of tomatoes, turnips and carrots as a finial. Oval tray with a curved and scalloped rim. The cover, body and tray have rocaille borders and spiral flutings. Paris, Bion Duret.

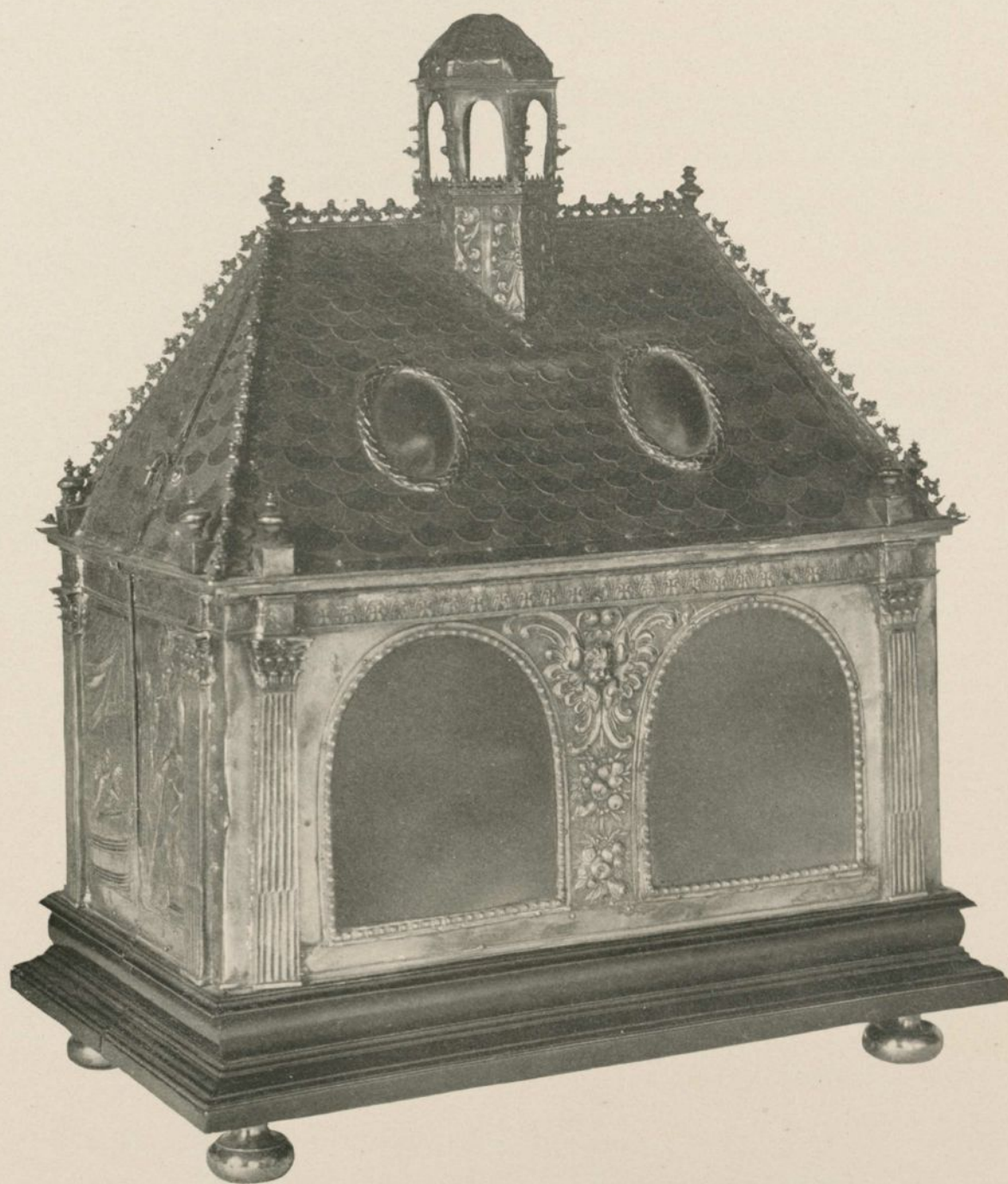
Diameter of écuelle, 8 inches; length of tray, 14 inches.



1719—FRENCH SILVER ROSE WATER EWER AND BASIN

Repoussé and chased ornamentation. Pear-shaped, with shell-shaped cover, and a branch-like handle dividing at the base and decorated with rocailles. The upper part of the body has a band of spiral flutings; the centre, two alliance arms in shell-work frames joined by flower festoons; below, oval panels containing ducks, swans and two dolphins, and between them reed plants. The cover is decorated with shell work and leaves. The basin is oval shape, six lobed, with a scroll edge. Has movable lining. Maker's mark: S. B. Paris fermier's mark: 1762-1768. Date letter 1767-1768.

Height, 10 $\frac{3}{8}$ inches.



1722

1720—FRENCH SILVER COFFEE POT

Pear-shaped, with three curved deer feet, cover having a flower finial, curved and fluted spout with a grotesque mask and laurel festoons in relief; straight handle with an ivory end, the socket chased with shell and acanthus motives, and spiral flutings and scrolls on the under part. Maker's mark: A. B. and a crown, and L. I. F. and a crown. Paris date letter 1728-1729.

Height, 9½ inches.



1720

1721—FRENCH SILVER WINE COOLER

Cylindrical body, with spreading foot; the handles in the form of mermaids holding dolphins. On the upper part of the body is a coat-of-arms with the *fleur-de-lis* surmounted by a winged crown and having on both sides garlands in relief; on the surbase are two oval panels, one with Pluto, the other with Neptune, each riding in a chariot drawn by sea-horses. All the ornamentation is repoussé, chased and engraved work. Maker's mark: C. E. B. and a heart (Charles Etienne Berrube). Paris poinçon de décharge 1780-1788.

Illustrated

Height, 9½ inches.

1722—OLD FRENCH SILVER CHÂSSE

Of wood, covered with silver. In the form of a chapel, with Gothic columns at the corners and an acanthus cresting at the top. The sides have cherub heads in relief between two arched windows, and an engraved coat-of-arms; on one end a chased relief of St. Nicholas, on the other of St. Hubert. The slanting roof has a scale pattern, with a foliated cresting on all edges; in the middle is a pierced hexagonal turret with a dome top. The wood base rests on four ball feet. Maker's mark: E. B. First half of Seventeenth Century.

Illustrated

Height, 20⅞ inches; length, 17 inches; depth, 10½ inches.

1723—FRENCH SILVER GILT SUGAR TONGS

Pierced ornamentation of palmettes and vine scrolls. Paris assay office mark: 1809-1819.

Length, 6⅝ inches.

1724—EIGHT FRENCH SILVER GILT TABLESPOONS

With pointed egg-shape bowls and King's pattern handles. French, early Nineteenth Century.

Length, 8¼ inches.



1721

1725—FRENCH SILVER GILT TABLE SET

Consisting of 24 tablespoons, 24 forks, 24 knives, 12 teaspoons, 1 soup ladle and 1 sugar caddy. The bowls are egg-shape; the handles have, on both sides, an ornamentation of palmettes in relief, on a matted ground. The knives have pearl handles with a shell ornamentation at the end and base, and an engraved crest. Paris standard mark: 1819-1838. Assay office marks (in use since 1829). In oak chamois-lined case.

1726—FRENCH SILVER GILT ÉCUELLE WITH COVER

With horizontal handles, the cover having a scrolled ring handle. Engraved strapwork and lambrequins on a matted ground. Paris standard mark: (in use 1838).

Diameter, 7 inches.

1727—FRENCH SILVER GILT ÉCUELLE WITH COVER AND TRAY

The ecuelle with two curved handles terminating in serpent heads; cover with a palmette wreath as handle. The rims of body and cover have a border of dolphins, tridents and rosettes alternating, in relief on a matted ground. The curved rim of the tray is decorated with a foliated border. Paris standard mark: 1819-1838.

Height of écuelle, 5¼ inches; diameter, 5 inches; diameter of tray, 7½ inches.

1728—FRENCH SILVER GILT SAUCE TUREEN

Oval, cover surmounted by an acanthus finial; scrolled loop handles. The body and foot are decorated with foliated borders, the lip with a pierced palmette cresting. The oval stand, set upon four claw feet, has a foliated band and a pierced cresting. Paris standard mark: 1809-1819.

Illustrated

Height, 9¼ inches; length of top, 8¼ inches.

1729—SILVER GILT EWER

Italian. Urn-shaped body, with cover. The circular foot rests upon a square base. The spout is shaped as a triton blowing a horn and the handle as a greyhound. On the upper part of the body is a band with dancing and drinking cupids in low relief on a matted ground; on the cover and base are bands with laurel wreaths. Italian. Maker's mark: I. I. B. Mark of Rome. End of Eighteenth Century.

Illustrated

Height, 11¼ inches.

1730—FRENCH SILVER GILT ÉCUELLE WITH COVER AND TRAY

The écuelle with two handles in the form of branches ending in leaves at the joints, the cover having for finial a pair of doves resting on a



1733

quiver of arrows and a bow. The edges of cover and tray have a gad-rooned and beaded band. Each has an engraved coat-of-arms. Paris fermier's mark: 1780-1789. Date letter 1786.

Illustrated

Diameter of écuelle, $6\frac{7}{8}$ inches; diameter of tray, $9\frac{1}{4}$ inches.

1731—PAIR FRENCH GILT BRONZE VASES

Urn-shape body, set within three detached buck legs and feet, terminating in cherubim heads; laurel band and a pineapple below. The lip has a pierced honeysuckle border. Triangular marble base. Style of the Empire.

Height, $10\frac{7}{8}$ inches.

1732—PAIR OF SILVER GILT CANDLESTICKS

Fluted stem, bobèche engraved with a coat-of-arms. Circular fluted foot with a band of beading. Maker's mark: P. Y. with a key. Paris poinçon de décharge, 1780-1789. Date letter 1787.

Height, $11\frac{1}{4}$ inches.

1733—SILVER GILT ROSE-WATER EWER WITH BASIN

Pear-shaped ewer, with shell-shaped hinged cover, and a scroll handle with a mask ornament. On the body are two embossed and chased reliefs, one of two amorini holding a swan which is drinking from a fountain, the other of two amorini and a dog; in the background a squirrel perched on a large spreading tree. On the cover in relief is a lady seated and a gentleman releasing a bird from its cage. Oval basin, with curved rim, decorated with acanthus and shell motives in relief. Mark: An anchor.

Illustrated

Height of the ewer, $11\frac{1}{4}$ inches; length of the basin, $15\frac{1}{2}$ inches.

GERMAN AND DUTCH SILVER WITH MARKS, OR IN THE STYLE, OF THE EIGHTEENTH CENTURY

1734—SMALL HAND MIRROR

In a silver frame with a pierced ornament at top and bottom, and long handle with two green stones. On the back is engraved: "W. D. Bargerin, in Dresden, A.D. Mei lib, 1658."

Length, $8\frac{1}{4}$ inches.

1735—SILVER COVER OF A PRAYER BOOK

The two sides have oval panels, with scenes from the life of Joseph and chased and engraved ornamentation of flowers and leaves. Dutch, second half of Seventeenth Century.

1736—AUGSBURG SILVER SMALL TRAY

An eight-lobed curved rim and two scroll handles. In the centre is a trumpeter on horseback in a landscape, and on the rim a rocaille ornamentation. Maker's mark: B. Augsburg mark.

Height, $1\frac{1}{2}$ inches; diameter, $5\frac{1}{8}$ inches.

1737—DUTCH SILVER SUGAR BASKET

Oval, with two scrolled handles. The body is pierced with an openwork pattern of laurel festoons and a lattice pattern, and has four appliqué medallions with the bust of Cæsar. Blue glass lining. Maker's mark: I. H. Amsterdam office mark.

Height, $2\frac{7}{8}$ inches; length, 5 inches; width, $3\frac{3}{8}$ inches.

1738—SMALL DUTCH SILVER COFFEE POT

Pear shape, curved spout, wood handle, and cover with a pointed finial. On the upper part of the body and on the cover are appliqué ornaments. Dutch. Maker's mark. A. B. About 1700. Amsterdam mark. Control mark, Lion.

Height, $6\frac{1}{2}$ inches.

1739—SILVER SUGAR BOWL

Oval, with openwork design of vases and laurel festoons; cover with an engraved rim and an acanthus finial. Blue glass lining. Maker's mark: "Jung." Mannheim office mark. End of the Eighteenth Century.

Height, $4\frac{1}{2}$ inches.

1740—SILVER TEAPOT

Globular form, with octagonal spout, wood handle, and cover with wooden finial. Appliqué border on the lip. Germany or Holland of Eighteenth Century.

Height, $6\frac{1}{4}$ inches.

1741—SILVER SUGAR BOX

Rectangular, with four flat round feet surmounted by figurines of Æsculapius. Cover with two repoussé coats-of-arms within a repoussé



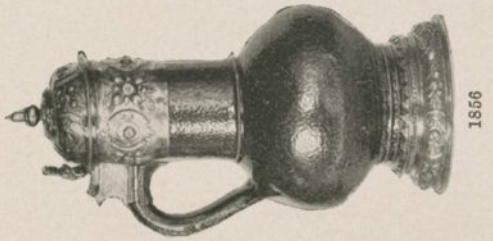
1859



1854



1861



1856



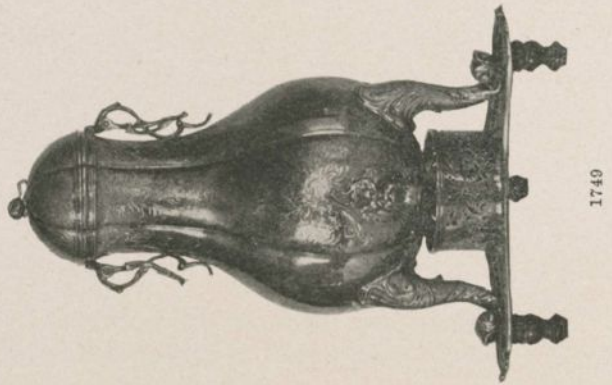
1860



1744



1748



1749



1747



1745

and chased border of swans, flowers and leaves. On the rim of the cover and on the base are borders of palmettes in relief. On the bottom among inscriptions in low German: "Hans Ebert Wunnenborg, Inn Drüden Dag int neüe Johr 1724." Germany.

Height, 5 inches; length, 6¼ inches; width, 4½ inches.

1742—SILVER GILT ÉCUELLE WITH COVER AND TRAY

With two horizontal handles, and the cover with a scrolled ring as finial. The tray with shaped rim and moulded edge. Ornamentation of strap-work on a matted ground and small medallions with the four Continents represented by female figures. Maker's mark: W. B. Office mark of Augsburg. First half of the Eighteenth Century.

Height, 2⅞ inches; diameter of tray, 7⅞ inches.

1743—SILVER FRUIT BASKET

In silver stand set upon four ball feet. Oval, with pierced lattice pattern and medallion, laurel festoons and cornucopias. White glass lining. Dutch. Maker's mark: I. S. L. Amsterdam office mark. Control mark.

Height, 3¾ inches; length, 10 inches.

1744—SILVER COFFEE POT

Cylindrical, with hexagonal base. Curved spout decorated with relief rocailles, S-shaped handle with an entwined serpent, and a cover gad-rooned with a turned finial moving on a pivot. On the upper part of the body are broad spiral panels with chased acanthus scrolls on a matted ground. Maker's mark: B. Office mark of Augsburg.

Illustrated

Height, 9 inches.

1745—SILVER COFFEE POT

Pear shape; cover with swan finial. Spout decorated with a female mask in relief, handle with a mask and scroll thumb-piece. Three panels with flower festoons and acanthus motives on lower part of the body, and on the upper part three medallions with mythological scenes and three cherubim heads in high relief. Maker's mark: Cot. Hall mark of Augsburg. First half of the Eighteenth Century.

Illustrated

Height, 12 inches.

1746—SILVER CUP WITH COVER

Parcel gilt. Beaker-shaped, the cover with a dog for finial, and standing on three feet in the shape of pomegranates. The body and cover have a repoussé decoration of tulip sprays. Maker's mark: Z. S. Zacharias Schlosser, Dresden, 1651. Dresden office mark.

Height, $7\frac{3}{4}$ inches; diameter, $4\frac{1}{2}$ inches.

1747—SILVER TANKARD WITH HINGED COVER

Cylindrical, three ornamented ball feet and curved handle with chased strapwork; ornamental ball as thumb-piece, and cover inlaid with gold coin of the Emperor Leopold, dated 1695, and a band of engraved strapwork and leaves. On the body above the feet are three engraved appliqué ornaments; bears a monogram and "1749" in an acanthus frame. Maker's mark: A. N. M. German.

Illustrated

Height, $6\frac{3}{4}$ inches; diameter, 5 inches.

1748—DANISH SILVER "PEGGED" TANKARD WITH COVER

Cylindrical, on three claw and ball feet. Cover with an inlaid coin of Christian IV of Denmark, and the engraved inscription: "Cimen Olsen Vasenden Anne Lawrence Festters Datter," and a curved handle with an eagle for thumb-piece. On the body is an engraved Danish coat-of-arms in a floral frame, with repoussé and engraved tulips. Denmark, Christianstad. Seventeenth Century.

Illustrated

Height, 8 inches; diameter, $5\frac{3}{8}$ inches.

1749—DUTCH COFFEE OR HOT WATER URN WITH STAND

Pear-shaped body, with perpendicular flutings, set upon three scrolled feet. Two scroll handles with dropping rings, and cover with a bud finial. On cover and upper part of the body are chased rocailles and floral sprays. Triangular silver stand on three turned wood feet. Dutch. Maker's mark: T. Amsterdam hall mark. Control hall mark: Lion. About 1700.

Illustrated

Height, $15\frac{1}{8}$ inches.

1750—DUTCH SILVER COFFEE OR HOT WATER URN

Pear-shaped body, with two scrolled ring handles, set upon three scrolled feet, with cover having a pointed finial. On the body are three spouts with scrolled ring faucet handles. The ornamentation consists of appliqué pierced plaquettes with foliage, draperies, scroll, and dragon motives. Maker's mark: T. S. (T. Sunked). Date letter Y. Amsterdam office mark: Control mark, about 1700.

Height, 16 inches.

MISCELLANEOUS SILVER OBJECTS

1751—SILVER SNUFF BOX

In shape of a pug dog. Nineteenth Century.

1752—SUGAR TONGS AND THREE SALT SPOONS

A. Sugar tongs of pierced scroll work. Holland. Eighteenth Century.

B. Two salt spoons, shell pattern. Maker's mark: W. B.

C. Silver gilt salt spoon, engraved crest. Maker's mark: A. M. Paris. 1819-1838.

1753—SIX SILVER SALT SPOONS

With straight fluted handles and shell-shape bowls. Nineteenth Century.

1754—SILVER TODDY LADLE

The deep bowl has a turned-over rim and an inlaid English coin. Wood handle. Eighteenth Century.

1755—PAIR OF SILVER SALTS

Plain oval bowls, upon four feet. Maker's mark: B. B. & Co., New York. Nineteenth Century.

1756—SILVER ÉCUELLE WITH COVER

Shallow, with two flat handles ornamented with palmettes in relief on a roughened ground. Cover with a turned finial. Signed: Vbillos. Maker's mark: R.

Diameter, 6¼ inches.

1757—SILVER COFFEE POT

Pear-shaped, with cover and bud finial, curved, fluted spout and fluted handle. Body, cover and lip chased with rocailles, flowers and leaves. First half of Nineteenth Century.

Height, 9½ inches.

1758—PAIR SILVER PLATED DISHES

Low circular shape, of openwork design, with festoons of flowers and oval medallions. Blue glass lining. English, Nineteenth Century.

Diameter, 6½ inches.

1759—PAIR SILVER DOUBLE CANDLESTICKS

On a circular base with a straight handle forming a ring at the joint and engraved with a coat-of-arms. A double stem supports the curved arms which have plain handle plates, cylindrical sockets and an extinguisher. Maker's mark: P. L.

Height, $6\frac{3}{8}$ inches.

1760—SILVER PRAYER BOOK COVER

Parcel gilt and repoussé. On one side Mary with the Child; on the other St. Peter enthroned. On the back the figure of a saint. Eighteenth Century.

Height, $3\frac{7}{8}$ inches; width, $2\frac{3}{4}$ inches.

1761—POWDER FLASK

Covered with silver, in pierced and engraved panels with rosettes. Oriental. Nineteenth Century.

Length, $5\frac{3}{4}$ inches.

1762—HANGING SILVER VASE

Repoussé and chased with flowers, leaves, birds and pierced rosettes. Open at base. Chain on each side. Nineteenth Century.

Height, $4\frac{1}{4}$ inches.

1763—SILVER FLASK

Rectangular, vase-shaped. On one side of the body is chased a royal couple on horseback, and on the other coats-of-arms with crowns, the remaining space being filled with engraved birds, branches and leaves. On the shoulder are two appliqué grotesque masks and loose rings. Nineteenth Century.

Height, $7\frac{3}{8}$ inches.

1764—PERSIAN SILVER BOTTLE

Globular body, with straight spout and pierced foot. Ornamentation of chased, engraved panels containing birds, animals and flowers and lozenge patterns. Nineteenth Century. Dutch import duty mark on the silver.

Height, $9\frac{7}{8}$ inches.

1765—PERFUME BOTTLE

In the form of a fish. Of green shagreen mounted in silver. The head is hinged and covers a concealed scent bottle. English (?).

Length, $10\frac{5}{8}$ inches.

1766—FIVE SMALL SILVER CORKSCREWS

With baluster-shape stems decorated with draperies, and having handles in the shape of animals. Two have engraved monogram seals. Eighteenth and Nineteenth Centuries.

1767—THREE SILVER PERFUME HOLDERS

Articulated fish design. One incrustated with imitation precious stones. In original cases. Dutch and German. Eighteenth and Nineteenth Centuries.

1768—FOUR SILVER PERFUME HOLDERS

Articulated fishes, various designs. Dutch and German. Eighteenth and Nineteenth Centuries.

1769—FOUR SILVER PERFUME HOLDERS

Articulated fishes of various designs. Dutch and German. Eighteenth and Nineteenth Centuries.

1770—EIGHT SILVER PERFUME HOLDERS

Articulated fishes of various designs. Dutch and German. Eighteenth and Nineteenth Centuries.

1771—STANDING CUP WITH COVER

Inverted pear-shaped body. Cover with infant Bacchus seated on a ball as a finial. Stem in form of a young bacchanal astride a wine cask. Decorated on the upper part of the body with a bacchanalian scene in repoussé and chased work; the cover and foot have spiral flutings. Reproduction of a German Seventeenth Century piece.

Height, $13\frac{7}{8}$ inches; diameter, $4\frac{5}{8}$ inches.

1772—DOUBLE STANDING CUP

Goblet shape. Ornamentation of spiral gadroons and lobes. The lip and stem bordered with pierced acanthus leaves and projecting buds. On the lip an engraved scroll band. Maker's mark: D. Reproduction of a German Sixteenth Century piece.

Height, $20\frac{3}{4}$ inches; diameter, $5\frac{1}{2}$ inches.

1773—SILVER CHANCEL LAMP

Suspending chains are attached to three appliqué angels. Body of a repoussé and pierced design of floral panels and boses. Stamped: "S. R. 1835." Nineteenth Century.

Height, 11¾ inches.

1774—CEREMONIAL SILVER STAFF

Ebony shaft in sections, mounted with silver, surmounted by an oval bas-relief having in relief on each side a bust portrait of a female wearing a crown. Maker's mark: R. L. London hall mark. No date letter.

Length, 68 inches.

GOLDSMITHS' WORK

IN THE LATE RENAISSANCE STYLE, ESPECIALLY GERMAN,
ALSO SOME FRENCH, ITALIAN AND SPANISH WITH
MARKS OF THE SIXTEENTH AND SEVENTEENTH
CENTURIES AND EARLIER

1775—TWO SMALL BAS-RELIEFS

Silver gilt. Amorino with tablet, inscribed "Caliope," and Orpheus playing on the lyre for Pluto. In leather case.

1776—PAIR SILVER OVAL BAS-RELIEFS

Repoussé and chased. One a tournament, the other a banquet, in scroll frames with trophies and masks. German (?). Second half of Seventeenth Century.

Height, 2¾ inches; length, 3½ inches.

1777—PAIR SILVER BAS-RELIEFS

Biblical subjects, repoussé and chased. South German. About 1700.

Height, 4 inches; width, 2⅝ inches.

1778—SILVER GILT PATEN

On the rim, engraved in outline in the style of the woodcuts of the period, are six scenes from the Life of Christ. German. Sixteenth Century.

Diameter, 6⅞ inches.

1779—SILVER GILT PATEN

The engraving in the centre represents Christ on the Cross, between Mary and John; that on the rim, angels with the emblems of the Passion. German. Sixteenth Century.

Diameter, 7 3-16 inches.

1780—GERMAN SILVER CHAIN

Partly gilt; cast rosette-shape links, with diamond-shape centres. The clasp ends have cherubim masks in lozenges set in scroll work frames. Maker's mark: N. Mark of Augsburg.

Length, 40 inches.

1781—GERMAN SMALL SILVER CUP

Parcel gilt. The cylindrical body has two engraved bands; one of two amorini on sea horses, after an engraving by Hans Sebald Beham, of Nuremberg. Above and below it is an engraved band of arabesques and an inscription: "H. S. B. 1552." On the foot are fruit, cartouches and strapwork. Maker's mark: "R. Y. R." (?) South German. Sixteenth Century.

Height, 3 $\frac{3}{8}$ inches.

1782—PAIR SILVER GILT DRINKING CUPS

Beaker shape. On one an engraved subject showing in the background a hunting scene and in the foreground three gentlemen at meat, with a maid bringing a jug; on the other a stag hunt, showing a river with a huntsman in a boat and in the foreground one on horseback. Maker's mark: K. and another letter. German. End of Seventeenth Century.

Height, 6 $\frac{1}{4}$ inches.

1782A—GERMAN SILVER SUGAR CASTER

Vase shaped, with high cover, pierced and having a turned finial. Maker's mark: C. D. L. Mark of Augsburg. First half of Eighteenth Century.

Height, 7 inches.

1782B—SIX GERMAN SILVER SALT CELLARS

Round, ornamented in high relief with grotesque masks and fruit, and lion masks between rosettes. The three feet are in the shape of amorini ending in scrolls. Mark of Augsburg. Seventeenth Century (?).

Height, 2 $\frac{1}{4}$ inches; diameter of mouth, 1 $\frac{3}{4}$ inches.

1783—DUTCH SILVER WAGER CUP

Of bell-like outline, in the form of an inverted bowl surmounted by the model of a windmill; the bowl or cup with two moulded bands, two lion heads with rings and a cartouche, all appliqué. A blast down a tube sets the sails of the windmill in motion, while the cup is filled and emptied. On the sides of the mill are engraved wreaths and two Biblical scenes with inscriptions: "Die Hon ghert Begaeft." "Den Donstige Laeft." Seventeenth Century.

Height, 7 $\frac{5}{8}$ inches.

1784—GERMAN SILVER TANKARD WITH COVER

Gilt. The body is repoussé in a bold design of scroll work and cartouches on a matted ground. The cover has a band similar to that of the body and a turned finial. Scrolled handle and thumb-piece. Maker's mark: Emblem. (Christoff Bautjer, 1635.) Mark of Augsburg.

Height, 6 $\frac{1}{4}$ inches.

1785—GERMAN SILVER STANDING CUP WITH COVER

Gilt. Chalice shape, the upper part hexagonal, the lower lobed. The baluster stem has blossoms at the joints and a repoussé knop; the cover has a bouquet as finial. Maker's mark: HK (Hans Kindsvater, 1622). Mark of Nuremberg.

Height, 11 $\frac{1}{4}$ inches.

1786—GERMAN SILVER STANDING CUP

Gilt. Heptagonal body in chalice form, lobed and slightly engraved; baluster stem with scrolled brackets and appliqué blossoms. Maker's mark: WL (Wolf Losher, 1568). (Rosenberg, No. 1241.) Mark of Nuremberg.

Height, 8 inches.

1787—GERMAN SILVER STANDING CUP AND COVER

Gilt. The gourd-shaped bowl has strapwork in low relief on a matted ground in its lower part. The stem is in the shape of a tree trunk. The foot has a moulded band below and an applied acanthus ornament above. The cover is plain with a turned finial standing on an acanthus ornament. Inscription on the upper part of body: "M. H. S. S. M. H. D." Maker's mark: MH (Michael Hausner, 1601. Rosenberg, No. 1295). Mark of Nuremberg.

Height, 10 $\frac{1}{2}$ inches.

1788—SILVER TWIN DRINKING CUPS

When connected form wine cask, with gilt hoops. Strapwork framed panels on top and bottom, engraved with scenes of peasants merry-making, alternating with fruit motives. Maker's mark: J. B. T. H. (Rosenberg, No. 836). Mark of Hamburg. First half of Seventeenth Century.

Height, $5\frac{7}{8}$ inches.

1789—GERMAN SILVER STANDING CUP

Gilt. The body is lobed, as is the foot. In the stem is inserted a water wheel and over it a blow pipe. Maker's mark: I (Rosenberg, No. 209, circa 1600). Mark of Augsburg.

Height, $8\frac{1}{2}$ inches.

1790—SILVER STANDING CUP

Gilt. In the form of an owl, the head serving as cover, the feet resting on a stem formed of twisted branches and leaves. The foot has bands of strapwork and foliated motives on a matted ground. On the bird's breast is an escutcheon with the motto: "Corisodu nattuier." German (?). Seventeenth Century.

Height, $9\frac{1}{8}$ inches.

1791—SILVER GILT CUP WITH COVER

In form of a cock; the hinged head serves as cover. Chased ornamentation. German. Seventeenth Century.

Height, $9\frac{1}{2}$ inches.

1792—SILVER COVERED TANKARD

Parcel gilt. In form of a hand lantern, with conical cover and a ring finial. In the front under a hinged panel, in the form of a door, is an engraved scene with the inscription: "Dise latern gher in das haus, damit leucht man den Gesten naus"; the remaining part of the body has a bead and ribbon pattern. Inscribed on rim: "1582." Maker's mark: C. B. German.

Height, $7\frac{1}{4}$ inches.

1793—GERMAN SILVER TANKARD

Gilt. The body is ornamented with a band having three oval medallions with amorini in high relief; between them strapwork and fruit on a matted ground. The cover is decorated with strapwork and fruit between medallions and a finial surmounted by a kneeling amorino. Mark of Augsburg. First half of Seventeenth Century.

Height, $7\frac{1}{4}$ inches.

1794—GERMAN (NUREMBURG) STANDING CUP WITH COVER

Silver, partly gilt. The cylindrical body is adorned with landscapes between two heavy bulging bands of chased and engraved strapwork and fruit motives. The baluster stem has a chased knob and three scroll brackets, the two-step high domed foot has chased strapwork and foliated ornaments. The low domed cover has an amorino with a bird as finial. Maker's mark: (Hans Kindsvater, 1622. Rosenberg, No. 1829.) Hall mark of Nuremberg.

Height, 9¾ inches.

1795—GERMAN (ULM) STANDING CUP

Silver, partly gilt. The bowl is in the form of a six petalled flower with an engraved band of scroll and strapwork on the inside; the domed foot has a repoussé petal pattern and a scalloped rim; there is a winged amorino and at the joints of the stem with the bowl and the base there are floral cresting bands of silver wire. In the bowl is a concealed floating bulb, topped with a nude female figure, which rises through an opening when the cup is filled with liquid. Maker's mark: F. M. (Rosenberg, No. 1697) and Miller (Rosenberg, No. 1660). Hall mark of Ulm.

Height, 9½ inches.

1796—SILVER RELIQUARY

Parcel gilt. The glass cylinder enclosing the relics has bands of trefoil cresting and is flanked by two buttresses. The top is in the form of a pierced hexagonal Gothic pinnacle. The hexagonal foot with rounded points and beading on the edge is decorated with Gothic foliated work and has an engraved escutcheon appliqué. The hexagonal shaft has three knops, the middle one having the letters "JHESUS" on the points. Relics of St. Stanislas and St. Stephen wrapped in red cloth are in the glass cylinder. Austrian, of the Sixteenth Century.

Height, 16 inches.

1797—SPANISH SILVER BOWL

Standing in three scrolled brackets with bird's-claw feet. Ornamented with a pierced floriated pattern and an ovolo band at the base. In the bottom is inserted a gold medal: the obverse, a personage in armor on horseback and inscribed: "Ferdinandus D. G. Rom. Hung. Boem. Delma. Croa. Rex. 1541"; the reverse has an escutcheon in the centre and the inscription: "Infans, Hispa, Archidux Austrie Dux Burgundie." Underneath the foot is engraved, in large script: "Formerly

the property of Marshall Junot, taken by the Duke of Wellington in Spain." Maker's mark: Three birds. Spanish. Sixteenth Century.

Height, $3\frac{1}{8}$ inches.

1798—GERMAN (AUGSBURG) IVORY TANKARD WITH COVER

The body is carved in high relief with a bacchanalian scene; the handle is in the form of two amorini. The silver mounting consists of a base and cover with repoussé bands, the latter with an amorino playing the cymbals as a finial. Two makers' marks: Mark of Augsburg. First half of Seventeenth Century.

Height, $8\frac{1}{4}$ inches.

1799—SWISS SILVER STANDING CUP WITH COVER

Gilt. In the form of a jester whose body is a cask chased with grape-vine leaves, escutcheons and two large masks; his right hand holds a pitcher, his left a wine glass. The head is movable and has a pierced crown of grapes and leaves. On the cask is an inscription which translates "For me the wine and for you the water." Mark of Zurich.

Height, $9\frac{3}{4}$ inches.

1800—GERMAN CUP

Wood mounted in silver gilt. Body of low shape. The mountings consist of a foot, a volute handle and a flaring neck with engraved arabesques. On the lip is a narrow ornamental band, and under the foot a band of plain bosses with a medal of Christ enthroned in the centre and the inscription: "*Jhesus Christus ain Kynig in Himmel und der Erden, 1550.*" (Christopf Ritter, the elder, 1577. Rosenberg, No. 1271.) Mark of Nuremberg.

Height, $5\frac{7}{8}$ inches.

1801—ENGLISH SEVENTEENTH CENTURY CLOCK

Bronze, gilt and silvered. Rectangular case, the front finished in a half arch, the top with pierced crown. All-over elaborate engraving. Inscribed on back: W. F. End of Seventeenth Century.

Height, $5\frac{1}{2}$ inches.

1802—SILVER EWER

In form of a crouching monkey holding on his knees a pitcher which serves as spout, the tail curving upwards to the neck forming the handle. Hinged cover in the form of a fool's cap. German. Seventeenth Century.

Height, $8\frac{3}{4}$ inches.

1803—SILVER TANKARD WITH COVER

Gilt. The body has a bacchanalian scene repoussé and chased. The base and cover, both with scalloped rims, are repoussé with masks, fruit and strapwork on an imbricated ground. A female figure as finial, and handle in the form of a female Hermes with a lion mask as thumb-piece. German. Second half of Seventeenth Century.

Height, $11\frac{1}{2}$ inches.

1804—SILVER OBLONG BAS-RELIEF

Repoussé, chased and engraved, in the style of Wellbaum, with the sacrifice of a lamb on an altar, on one side of which men in classical costume are kneeling, and on the other women. Frame with amorini heads, scroll work, garlands of fruit and beadings. German. Mark of Augsburg. About 1600.

Height, $4\frac{1}{2}$ inches; length, $7\frac{3}{4}$ inches.

1805—SILVER OVAL BAS-RELIEF

Solomon seated on his throne in judgment. Numerous figures, the gardens of a palace in the background, all executed in the style of Le Notre. Inscription: "*Misericordia et magnificentia opus pius.*" German. Augsburg. Second half of Seventeenth Century.

Height, $7\frac{1}{8}$ inches; length, $9\frac{1}{4}$ inches.

1806—SILVER OVAL BAS-RELIEF

Repoussé in high relief, depicting a Roman triumph. At the right priests stand before a colonnade, and at the left are dancing women. Behind the victor, who stands in a two-horse chariot, is a column surmounted by a statue of a warrior, to the right of which are two amorini bearing a streamer inscribed, "*Virtus, Triumpsu*"; in the foreground are three captive prisoners. German. Maker's mark: I & A and I A Thelot (Johann Andreas Thelot, Augsburg, 1654-1734. Rosenberg, No. 301).

Height, $5\frac{7}{8}$ inches; length, $7\frac{1}{2}$ inches.

1807—DANISH SILVER STANDING CUP WITH COVER

On the upper part of the body there is a wide band of acanthus leaves, bunches of fruit and six chased and appliqué lions' heads, from which depend dedication tablets with coats-of-arms and inscriptions (the earliest dated 1736). At the rim are four coins of Louis XV and Louis XVI of France, dated 1766, 1780, 1786. The cover is surmounted by a turned spindle knob flanked by four scrolled brackets and having a pierced crown as finial. Around the body is the inscription: "*Nicolaus Blaume als Alteste. Peter Musse, als Alteste Joh. Joch. Sevecke als Schreiber. 31 Dec. 1791.*" Mark of Copenhagen.

Height, $18\frac{3}{4}$ inches.

1808—SILVER FLAGON-TANKARD WITH COVER

Parcel gilt. Fashioned after a Rhenish stoneware tankard. Cylindrical body, with a relief band of mythological scenes separated by appliqué caryatids. The narrow neck has a frieze of vines, foliage and hermes; the cover of strapwork, butterflies and masks and inserted in its centre a coin of Alexander. The scrolled handle terminates in a female figure and has a bearded faun mask at the joint; the spout is ornamented with heavy foliated scroll pattern and has a grotesque mask at the shoulder. German. Mark: Augsburg, about 1600.

Height, 14½ inches.

1809—SILVER WAGER CUPS

In form of a woman holding over her head a basket-shape cup with diaper pattern of dots. The skirt is stamped with strapwork and floriated patterns. The faces are painted in oil colors, and there are traces of painting on the sleeves and basket handles. German. Maker's mark: Emblem. (Wolff Christopf Ritter, from 1617 to 1660. Rosenberg, No. 1224.) Hall mark of Nuremberg.

Height, 12½ inches.

1810—ITALIAN SILVER OSTENSORIUM

Gilt. Hexagonal body with buttresses at the angles and figures of angels and saints in niches of Gothic design. The stem has a large hexagonal knop; the dodecagon foot, with alternating angular and rounded points, has a pierced band, and on the top are chased, foliated and floriated ornaments. Italy, of the Fifteenth Century.

Illustrated

Height, 15¾ inches; diameter, 7¾ inches.

1811—SILVER STANDING CUP WITH COVER

Gilt. The cup is repoussé with fruit, strapwork and foliated ornament on a matted ground, and has also a band of the same ornamentation at its base. The stem has a hexagonal knop with three scrolled brackets terminating in masks. The circular foot has a repoussé border of strapwork, flowers, fruit and cherub heads in low relief on a matted ground. The cover has a similar band, and a figure of Liberty as finial. German. Mark of Augsburg, circa 1600.

Height, 15½ inches; diameter of foot, 4¼ inches.

1812—SILVER STANDING CUP WITH COVER

Gilt. The cylindrical body has three oval medallions with a leaping horse, a leaping stag and a camel resting; the remaining surface is



1810

filled with repoussé, chased and engraved strapwork, carnations and fruits on a matted ground. The foot and the cover are decorated with strapwork and fruit, the latter having a warrior as finial. German. Maker's mark: Emblem. (Rosenberg, No. 146, *circa* 1600.) Mark of Augsburg.

Illustrated

Height, 15½ inches.

1813—FRENCH SILVER RELIQUARY

An arm with the hand raised in blessing. The under smock sleeve has a narrow wristband of wire filigree with gems and enamels. The outer sleeve is studded with rosettes of wire filigree and has a border of the same; at the point of closing it has a large crystal button and along the vertical joint there runs a narrow band with the inscription: "P M N T M LEONIS ✠ AVE." On the door of the receptacle for the relic are two escutcheons in black enamel. First half of Eighteenth Century.

Height, 18¾ inches.

1814—ITALIAN SILVER CHALICE

Gilt. The upper part of bowl is plain, with scroll ornaments and cherub heads in relief below. The stem has a large knop in the shape of a two-storied hexagonal tower having figures in niches, and balusters, at the angles, supported by scrolled brackets. The dodecagonal foot, with angular and rounded points alternating, has on the top, below a band of heavily embossed cherub heads, panels with figures of saints alternating with cherub heads. Marks: UNO and others. Italian. Sixteenth Century.

Illustrated

Height, 13¾ inches.

1815—SILVER DOUBLE STANDING CUP

Gilt. The pear-shaped body has repoussé and chased strapwork, masks and fruit on a matted ground. The lower part is flanked by three cast brackets of amorini on dolphins. The stem is cast and shows three female masks alternating with three shells with amorini in the round. The foot has a repoussé and chased border of strapwork, fruit and cherubim heads. German. Maker's mark: SB (Sebald Buhel (Buel) 1566. Rosenberg, No. 1238). Nuremberg, of the Sixteenth Century.

Illustrated

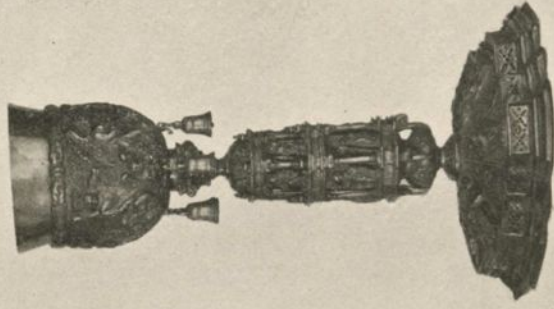
Height, 18 inches.

1816—ELABORATE SPANISH SILVER CHALICE

Gilt. Below an ornamental band with grapes, the bowl has angels carrying the instruments of the Passion in high relief, chased and en-



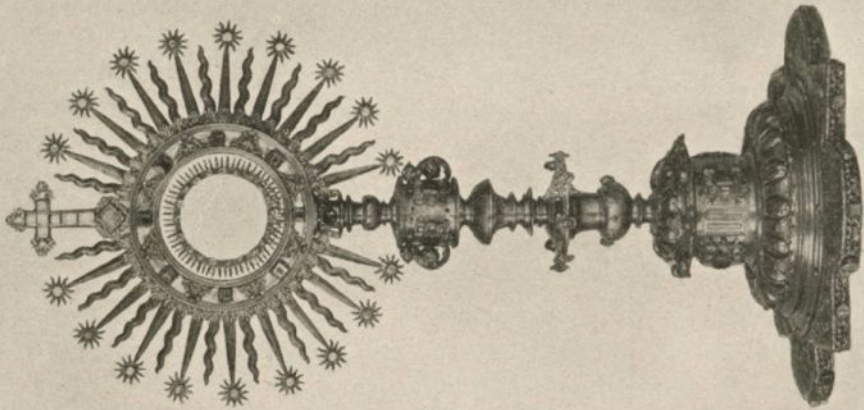
1815



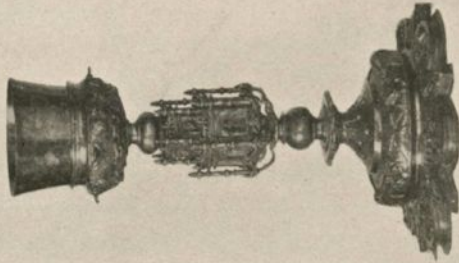
1816



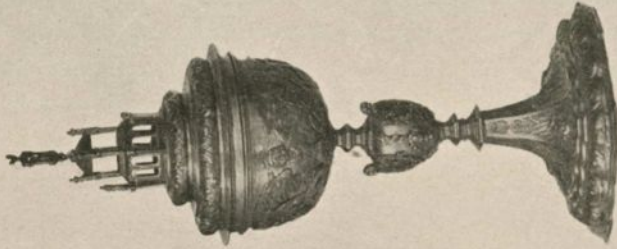
1812



1819



1814



1817

graved, and from it hang six bells. The stem has an elongated knop in the shape of a hexagonal two-storied tower with scrolled brackets and figures of saints between balusters. The dodecagonal foot, with angular and square points alternating, has its top divided into figure panels with Mary and the four Evangelists in high relief and alternating ornamental panels. One of these panels has a cardinal's coat-of-arms with the date "1509." Spain, of the early Sixteenth Century.

Illustrated

Height, 15 $\frac{7}{8}$ inches; diameter of mouth, 4 $\frac{5}{8}$ inches.

1817—SILVER CHALICE

Gilt. Around the bowl-shaped body is a flat pierced band with three angels and the instruments of the Passion. The cover has two bands with cherubs' heads and strapwork and is surmounted by a pierced tower in the shape of a Gothic crown with Peter and the cock as finial. The stem has an urn-shaped knop with an appliqué ornamentation of three cherubim heads and the instruments of the Passion. The hexagonal foot has repoussé masks, scrolls, strapwork and the instruments of the Passion in panels on a matted ground. *Mark: I.*

Illustrated

Height, 19 $\frac{1}{2}$ inches.

1818—ITALIAN SILVER ALTAR CROSS

Without shaft. Chased and gilt. In high relief appliqué in the centre of the front is Christ on the Cross, and at the ends are seated figures of four of the prophets. On the back Christ is enthroned as Salvator Mundi in the centre. Above is Peter; below, the Magdalen; on the right Mary and on the left John; all seated figures. On the three upper arms are medallions engraved with Christ surrounded by the instruments of the Passion and a depiction of the Annunciation.

Illustrated

Height, 17 inches; width, 13 $\frac{1}{8}$ inches.

1819—SPANISH SILVER MONSTRANCE

Gilt. Nimbus of straight rays, each alternate one with a small sun at the point, and the upper point having a cross set with crystals. Around the inner nimbus which is adorned with pearls, is a band of appliqué ornaments and enamels. The stem is adorned with cast masks, and has knops at top and bottom; the upper one with two scrolled handles of wire enamel, the lower one larger, and both chased and set with imitation precious stones. The octagonal foot with square and rounded angles heavily repoussé. Under the foot is the inscription: "Seacabo a 26 Mayo d 1538 a."

Illustrated

Height, 25 inches.



1818



1820

1820—SILVER RELIQUARY BUST

Parcel gilt. A female saint with flowing hair, encircled with a crown adorned with pearls and gems. The dress with a square neck opening has a Renaissance embroidery design on a matted ground, and an ornamental border. Over it is a neck chain and a pendant of wire filigree enriched with pearls, enamels and two intaglio gems. The octagonal stand of pierced wood is flanked by corner buttresses. West German or Flemish of the Sixteenth Century.

Illustrated

Height, 17¼ inches; width, 16½ inches.

SILVER SPOONS OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES

1821—ENGLISH SILVER SPOON

Oval bowl. Square handle with seal end. Maker's mark: W. S. R. C. (Summer Crossley, ent. 1773). London hall marks. Date letter 1780.

1822—TWO SILVER SPOONS

On the back of the bowl of one is an engraved coat-of-arms with "J. S. W. B. H. 16D51," and on the bowl of the smaller one is engraved "O A A S K I D 1602 P M. S I. P. D 1748." Handles have strawberry ends. Maker's mark: I. K.

1823—THREE SILVER SPOONS

A. On the back of the bowl is engraved "G. O. S. H. M. J. D. H., 1728." Maker's mark I. K. Eighteenth Century.

B. Engraved monogram in escutcheon and T. T. S. Seventeenth Century.

C. Engraved S. M. S R. R. D. Seventeenth Century.

1824—TWO RAT-TAIL SILVER SPOONS

A. Coat-of-arms on bowl. Hoof handle. Seventeenth Century style.

B. S. T. engraved on bowl and monkey ornament to handle. Maker's mark: H. L. Style of the first half of the Eighteenth Century.

1825—TWO RAT-TAIL APOSTLE SPOONS

Bowl with an engraved "P. A." and handle terminating in a figure of St. Peter. Maker's mark: M.

B. Handle terminating in a figure of a saint. Maker's mark: A. O. Seventeenth Century style.

1826—TWO SILVER SPOONS

A. On the bowl is engraved "1635, M. P. S." Baluster handle with a mermaid at the end.

B. On bowl an engraved scroll ornament with K. O. S. 1664. Flat handle with floral end. Seventeenth Century.

1827—TWO SILVER SPOONS

Straight handle with a turned knob end. Maker's mark: G. Seventeenth Century style.

1828—THREE DUTCH RAT-TAIL SPOONS

A. Baptismal spoon. Bowl with an engraved coat-of-arms and an inscription: "Rinske Jans 1774 op den 16 October is geboren" and "P. S. O." End of handle terminating in a horse's hoof.

B. An engraved coat-of-arms and S. H. N. P. G A W.

C. An engraved monogram with a crown. Eighteenth Century.

1829—PAIR OF DUTCH RAT-TAIL SPOONS

On the bowl on the back, an engraved representation of a dockyard with a boat and figures and "A. T. C. R. 1696." The triangular handle terminates in female heads. Maker's mark: P. J.

1830—SIX OLD DUTCH SILVER SPOONS

Some of them bearing on the bowls engraved coats-of-arms and initials. Handles of several patterns.

1831—TWELVE APOSTLE SPOONS

Silver gilt. Plain bowl. The handles terminating in figures of the Apostles. Maker's mark: G (?). Style of the Seventeenth Century.

1832—SILVER SUGAR SPOON

Perforated bowl. Flat curved handle with engraved scroll design.

1833—PAIR PICKLE FORKS

Ivory handles with silver mountings. Maker's mark: E. H. London date letter 1882.

1834—SILVER SUGAR SPOON

Oval, with a repoussé and engraved parrot and rocailles. The handle terminates with an amorino above a crown.

1835—ENGLISH SPOON

With long scoop handle. London hall mark. Date letter 1776.

1836—SILVER PUNCH LADLE

Gilt-lined bowl, with an inlaid coin of Queen Anne dated 1707. The long twisted whalebone handle has a silver tip.

1837—SILVER PUNCH LADLE

On the back of the oval bowl is engraved a parrot perched on a branch and the date 1787. Turned wood handle. Maker's mark: J. F. S.

1838—ENGLISH SILVER TABLE SERVICE

Plain handles, with curved scroll ends. Comprises 12 tablespoons, 12 tableforks, 12 dessert spoons and 12 teaspoons. Various makers' marks. Date letters from 1662 to 1774.

1839—ENGLISH SILVER TABLE SERVICE

Consists of 12 tablespoons, 24 tableforks, 18 dessert spoons, 18 dessert forks, 12 teaspoons and 6 coffee spoons. Various makers. Date letters from 1824 to 1900.

1840—SILVER TABLE SERVICE

"Old English" pattern. Handles with beaded edging. Engraved crest. Consisting of 18 tablespoons, 39 tableforks, 18 dessert spoons, 21 dessert forks, soup ladle, 2 gravy spoons and 5 sauce ladles. Maker's mark: G. A. (George Adams, ent. 1840). Date letters 1864 and 1867.

1841—ENGLISH SILVER GILT DESSERT SERVICE

Shell pattern. Engraved crest on handle. Consisting of 22 dessert spoons, 22 dessert forks, 22 fruit knives, 22 ice cream spoons, 2 ice cream servers, 4 berry spoons, 2 sugar ladles, 2 grape scissors. Various makers' marks. Date marks 1828 to 1897. In mahogany case.

1842—ENGLISH SILVER GILT DESSERT SERVICE.

The handles on both sides ornamented, in relief, and chased, with bacchanalian scenes and attributes. Engraved crest. Consists of 8 tablespoons, 18 dessert spoons, 18 dessert forks, 18 dessert knives with steel blades, 18 fruit knives with embossed and gilt silver blades, 2 sets of carvers, 1 sugar ladle, 1 sauce ladle and pair of grape scissors. Various makers' marks and date letters. First half Nineteenth Century.

1843—TABLE SERVICE

Variation of the "King's pattern." Electro-plated. Consisting of 12 tablespoons, 18 tableforks, 18 tableknives with ivory handles, 18 dessert knives with ivory handles, 12 dessert forks, 12 dessert spoons, 12 teaspoons, 1 soup ladle, 1 gravy spoon, 2 sauce ladles, 2 pair carvers and steel, 1 pair game carvers, fish server and fork, butter knife, mustard spoon, 4 salt spoons, 6 egg spoons, 2 sugar spoons, 1 sugar tong, 1 caddy spoon. Date letter 1857. In oak case.

1844—ELABORATE SILVER TABLE SERVICE

The handles ornamented in relief with bacchanalian scenes and attributes, and with hunting scenes and trophies. Engraved with crest and initials R. D. S., and a motto in Hebrew characters. Consists of 18 tablespoons, 42 dinner forks, 58 dinner knives with steel blades, 3 pairs carvers, 3 pairs game carvers, 30 dessert spoons, 30 dessert forks, 18 teaspoons, 2 soup ladles, 4 gravy spoons, fish knife, salad fork and spoon, 4 sauce ladles, sugar ladle, sugar tongs and 4 salt spoons. Various makers' marks and date letters. Nineteenth Century.

